

Femme Fatales

December 3

\$5.95
CAN \$7.95
UK £3.50

**LINDA
BLAIR
EXORCIST
BABE**

**ASHLEY LAURENCE
HELLRAISER**

**DINA MEYER
GOES "BATS"**

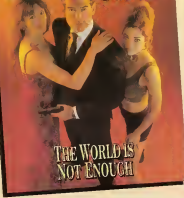
**SISSY SPACEK
AMY IRVING
ON "CARRIE"**

Volume 8 Number 2



Femme Fatales

007



THE WORLD IS NOT ENOUGH

SUBSCRIBE NOW TO THE LUSCIOUS LADIES OF HORROR FANTASY & SCIENCE FICTION

Call in your charter 17-issue subscription today and you'll receive as your first bi-weekly issue our cover story on the 007 babes of THE WORLD IS NOT ENOUGH (shown left). Plus an our free gift to new charter subscribers, you'll get a free tape of KILLER EYE, the latest erotic horror tape from Full Moon Video, with the box personally autographed by star Jacqueline Lovell! A 17-issue charter subscription is just \$66. (Charter subscriptions are for new subscribers only.) If you are a current or lapsed subscriber, you can still take advantage of this special offer by renewing or extending your subscription for 34 more issues (see coupon on page 61), with issues now published every three weeks!

You won't want to miss our next exciting issue devoted to the latest Bond babes, including interviews with Denise Richards on her role as Dr. Christmas Jones, French teasercock Sophie Marceau on playing Bond's love Elektra King, Italy's Maria Grazia Cucinotta as Bond assistant The Cigar Girl, and Serena Scott Thomas (Kirsten's sister) as Dr. Molly Warmflash, all starring opposite Pierce Brosnan in the 16th Bond adventure in November. Also, a career interview with DIAMONDS ARE FOREVER Bond Girl Lara Wood (Natalie's sister) on her role as the memorable Plenty O Toole opposite Sean Connery. Plus Bruce Lee's action star daughter, Shannon. Subscribe now!



Subscribe for a free KILLER EYE video autographed by Jackie Lovell!



Volume 1 Number 1
Heather Langenkamp of NIGHTMARE ON ELM STREET: radio star. Closes it finally! It's still being in film. Great with both it, and a nightmarer. \$2.98



Volume 1 Number 2
KENA THE WAY FROM PRECIOUS: featuring interviews with star Lucy Liu as producer/actor. \$2.98



Volume 1 Number 3
HEAVY METAL: THE MOVIE—A ROAD WARRIOR. TERMINATOR 2. \$2.98



Volume 1 Number 4
THE MUSIC: A look at the new music scene. \$2.98



Volume 1 Number 5
GUFFY: star from the new movie. \$2.98



Volume 1 Number 6
SOME HOPE: star from the new movie. \$2.98



Volume 1 Number 7
CAROL PETER: star from the new movie. \$2.98



Volume 1 Number 8
THE MIDDLE OF THE NIGHT: star from the new movie. \$2.98



Volume 1 Number 9
FINGER GUN: star from the new movie. \$2.98



Volume 1 Number 10
JESSICA LEE: star from the new movie. \$2.98



Volume 1 Number 11
THE SUMMER OF FRIENDSHIP: star from the new movie. \$2.98



Volume 1 Number 12
THE SEX PISTOLS: star from the new movie. \$2.98



Volume 1 Number 13
THE SEX PISTOLS: star from the new movie. \$2.98



Volume 1 Number 14
CAROL PETER: star from the new movie. \$2.98

ORDER TOLL FREE BY PHONE, 1-800-798-8515 OR USE ORDER FORM, SEE PAGE 61

Femme Fatales

Contents

VOLUME 8 NUMBER 8

The Luscious Ladies of Horror, Fantasy & Science Fiction

DECEMBER 3, 1999

Welcome to Part II of our Halloween retrospective, with Sissy Spacek, Amy Irving, Linda Blair and Ashley Laurence sharing recollections of genre films that launched their careers.

Congratulations to a couple of FF favorites. As we wrapped up this issue, Jennifer O'Dell (7-14) was cast as a regular on *THE LOST WORLD* television series. And it appears that Tara McClure (6-3) landed a recurrent role on Fox-TV's *MANCHESTER PREP*, a spin-off from *CRUEL INTENTIONS*. Jenny Hux and I screened a rough cut of *TRANCE*, which McClure produced: the time is ripe for the film (shot in '97), which is locked into darkness and ambiguity. Audiences are screaming—for decent scripts and creativity in the current reformation of horror movies (hence the success of *THE SIXTH SENSE* and *BLAIR WITCH PROJECT*): yesterday's misogyny & splatter are obsolete.

Laura Schiff has resigned as our L.A. editor: her writing—which effortlessly hybridized poignancy, probing, humor—has finally been acknowledged by the Hollywood elite. She'll occasionally submit articles, but the former FF staffer has been poked-up by People magazine. She's also writing script! I'm prohibited from disclosing any further information "until the proper time," but I have no doubt that Laura will be a prime contributor to the renaissance of genre-related film. At the risk of sounding like a Hallmark card, I'm proud to be her pal. To paraphrase Tennessee Williams' "Big Fish": "My dear, don't get tangled with Hollywood protocol; you'll never reach the pinnacle of your success."

Check-out *PROGENY* (7-14), debuting on cable this month, which Ms. Schiff pegged as her choice as sci-fi film of the year. The gorgeous Julian McWhirter, who's unerring performance has been awarded impassioned reviews, posed for FF photo: Denise Duff and Linda Tinkens. You'll soon see the results (one word describes the spread: *noisier*!).

It's 2:40 AM. Back to me and a Diet Pepsi for Jenny. Let's resume, next issue, in 3 weeks. Ed George



Page 4



Page 6



Page 28



Page 32



Page 46

4 "DUSK TILL DAWN 3": SANTANICO'S BACK!

Rebecca Gayheart (*SCREAM 2*) & Santa Braga star in this prequel. But who will reprise Santa Braga's role as *Santanico Pandemonium*? Executive producer-writer Robert Rodriguez offers a preview. / Article by Jon Keays

8 ASHLEY LAURENCE: HELLRAISER

Pinehead's soul mate discusses Clive Barker & a switch to another franchise (the *WARLOCK* series). She also professes an affection for horror films. But how non-gorey is it? Is better you shouldn't ask. / Article by Dennis Fischer

19 LINDA BLAIR: LIVING WITH "THE EXORCIST"

Life, after the 1973 horror classic, was a roller coaster: Blair recalls the disastrous sequel, her made-for-TV controversy, working with neophyte director Wes Craven and the comeback in *Grease*. / Article by Dan Snierson

28 DINA MEYER: TOTALLY "BATS"

The early sci-fi work has jostled with medieval beasts (*DRAGONHEART*), big bugs (*STARSHIP TROOPERS*), & data centers from the 21st century (*JOHNNY MENEZES*). Now it's called bats! / Article by Dan Snierson

32 DEVIN DEVASQUEZ: HEATIN'-UP HORROR

"I'm uncomfortable with anything 'Gothic,'" says the bombshell. "Something like *THE EXORCIST* would break me out." Nevertheless, she's a hellcat in talent. 'Y' believez films & Brian Yuzna's shocker. / Article by Sarah Weiss

40 "MODERN VAMPIRES": CHIC AND AMORAL

Kim Cattrall (*STAR TREK VI*) & Natasha Gregson Wagner (*SUPPLY THE VAMPIRE SLAYER*) suck up to L.A. night life in a bloody black comedy that's kindred critical and cinematic mayhem. / Article by Dennis Fischer

44 BON APPETIT! SHE'S AN ALIEN BUFFET

Launching her sex appeal into "The Outer Limits," Canadian actress Fiona Lowrie—whose Marbiano role as TOP OF THE FOOD CHAIN—may wind up on the menu in a very subversive sci-fi saga. / Article by Jerry Kimber

48 SISSY SPACEK RECALLS "CARRIE"

The horror classic, released during Halloween 1976, earned her an Oscar nomination. Spacek recounts the blood, the showbiz, the prom pregnancy that smothered the missing scene. / Article by Mike Chitts & Alan Jones

51 AMY IRVING ON BLOOD & BRIAN DE PALMA

Irving recalls Brian De Palma on *CARRIE* & *THE FURY*, outtakes, giving voice to Jessica Rabbit and life with Steven Spielberg. / Article by William Wilson Goodson, Jr. & Sam L. Owen

57 CLASSIC "CARRIE" VS. "CARRIE II"

Female trouble, teen angst, psychic torture. The pioneering reviva was, "In body and soul, a woman's picture. The boys are ogleers." Comparisons to *SUPPLY* & why *CARRIE* transcends teen pop. / Article by Thomas Doherty

5 FATALE ATTRACTIONS

62 LETTERS

PUBLISHER: Frederick S. Claber. **EDITOR:** Bill George. **BUSINESS:** Los Angeles: Mitch Pincus. New York: Dan Snierson. **BOOKS:** Alan Jones. **ITALY:** Roberto S. D'Onofrio. **STAFF PHOTOGRAPHERS:** Denise Polacco (N.Y.), Ian Dean (L.A.). **CONTRIBUTORS:** Mike Chitts, Thomas Doherty, Dennis Fischer, William Wilson Goodson, Jr., Sam L. Owen, Jon Keays, Gary Kimber, Sarah Weiss. **EDITORIAL OPERATIONS MANAGER:** Elaine Fuchs. **EDITORIAL PRODUCTION:** Lisa Tencati-Washington, Robert E. Green. **PUBLISHER'S ASSISTANT:** Lisa Codomo. **CIRCULATION:** Fuchs Reading. **BUSINESS MANAGER:** Collette Cuddy Clark.

PROOF CORRECTIONS: The Editor (1215), After Desk (15), Design Desk (15), Art Director (15-16), Post Office (20-21, 23, 32, 33, 34), 1999 New Year (24-25), 1998 Year (26-27), 1997 Year (28-29), 1996 Year (30-31), 1995 Year (32-33), 1994 Year (34-35), 1993 Year (36-37), 1992 Year (38-39), 1991 Year (40-41), 1990 Year (42-43), 1989 Year (44-45), 1988 Year (46-47), 1987 Year (48-49), 1986 Year (50-51), 1985 Year (52-53), 1984 Year (54-55), 1983 Year (56-57), 1982 Year (58-59), 1981 Year (60-61), 1980 Year (62-63), 1979 Year (64-65), 1978 Year (66-67), 1977 Year (68-69), 1976 Year (70-71), 1975 Year (72-73), 1974 Year (74-75), 1973 Year (76-77), 1972 Year (78-79), 1971 Year (80-81), 1970 Year (82-83), 1969 Year (84-85), 1968 Year (86-87), 1967 Year (88-89), 1966 Year (90-91), 1965 Year (92-93), 1964 Year (94-95), 1963 Year (96-97), 1962 Year (98-99), 1961 Year (100-101), 1960 Year (102-103), 1959 Year (104-105), 1958 Year (106-107), 1957 Year (108-109), 1956 Year (110-111), 1955 Year (112-113), 1954 Year (114-115), 1953 Year (116-117), 1952 Year (118-119), 1951 Year (120-121), 1950 Year (122-123), 1949 Year (124-125), 1948 Year (126-127), 1947 Year (128-129), 1946 Year (130-131), 1945 Year (132-133), 1944 Year (134-135), 1943 Year (136-137), 1942 Year (138-139), 1941 Year (140-141), 1940 Year (142-143), 1939 Year (144-145), 1938 Year (146-147), 1937 Year (148-149), 1936 Year (150-151), 1935 Year (152-153), 1934 Year (154-155), 1933 Year (156-157), 1932 Year (158-159), 1931 Year (160-161), 1930 Year (162-163), 1929 Year (164-165), 1928 Year (166-167), 1927 Year (168-169), 1926 Year (170-171), 1925 Year (172-173), 1924 Year (174-175), 1923 Year (176-177), 1922 Year (178-179), 1921 Year (180-181), 1920 Year (182-183), 1919 Year (184-185), 1918 Year (186-187), 1917 Year (188-189), 1916 Year (190-191), 1915 Year (192-193), 1914 Year (194-195), 1913 Year (196-197), 1912 Year (198-199), 1911 Year (200-201), 1910 Year (202-203), 1909 Year (204-205), 1908 Year (206-207), 1907 Year (208-209), 1906 Year (210-211), 1905 Year (212-213), 1904 Year (214-215), 1903 Year (216-217), 1902 Year (218-219), 1901 Year (220-221), 1900 Year (222-223), 1899 Year (224-225), 1898 Year (226-227), 1897 Year (228-229), 1896 Year (230-231), 1895 Year (232-233), 1894 Year (234-235), 1893 Year (236-237), 1892 Year (238-239), 1891 Year (240-241), 1890 Year (242-243), 1889 Year (244-245), 1888 Year (246-247), 1887 Year (248-249), 1886 Year (250-251), 1885 Year (252-253), 1884 Year (254-255), 1883 Year (256-257), 1882 Year (258-259), 1881 Year (260-261), 1880 Year (262-263), 1879 Year (264-265), 1878 Year (266-267), 1877 Year (268-269), 1876 Year (270-271), 1875 Year (272-273), 1874 Year (274-275), 1873 Year (276-277), 1872 Year (278-279), 1871 Year (280-281), 1870 Year (282-283), 1869 Year (284-285), 1868 Year (286-287), 1867 Year (288-289), 1866 Year (290-291), 1865 Year (292-293), 1864 Year (294-295), 1863 Year (296-297), 1862 Year (298-299), 1861 Year (300-301), 1860 Year (302-303), 1859 Year (304-305), 1858 Year (306-307), 1857 Year (308-309), 1856 Year (310-311), 1855 Year (312-313), 1854 Year (314-315), 1853 Year (316-317), 1852 Year (318-319), 1851 Year (320-321), 1850 Year (322-323), 1849 Year (324-325), 1848 Year (326-327), 1847 Year (328-329), 1846 Year (330-331), 1845 Year (332-333), 1844 Year (334-335), 1843 Year (336-337), 1842 Year (338-339), 1841 Year (340-341), 1840 Year (342-343), 1839 Year (344-345), 1838 Year (346-347), 1837 Year (348-349), 1836 Year (350-351), 1835 Year (352-353), 1834 Year (354-355), 1833 Year (356-357), 1832 Year (358-359), 1831 Year (360-361), 1830 Year (362-363), 1829 Year (364-365), 1828 Year (366-367), 1827 Year (368-369), 1826 Year (370-371), 1825 Year (372-373), 1824 Year (374-375), 1823 Year (376-377), 1822 Year (378-379), 1821 Year (380-381), 1820 Year (382-383), 1819 Year (384-385), 1818 Year (386-387), 1817 Year (388-389), 1816 Year (390-391), 1815 Year (392-393), 1814 Year (394-395), 1813 Year (396-397), 1812 Year (398-399), 1811 Year (400-401), 1810 Year (402-403), 1809 Year (404-405), 1808 Year (406-407), 1807 Year (408-409), 1806 Year (410-411), 1805 Year (412-413), 1804 Year (414-415), 1803 Year (416-417), 1802 Year (418-419), 1801 Year (420-421), 1800 Year (422-423), 1799 Year (424-425), 1798 Year (426-427), 1797 Year (428-429), 1796 Year (430-431), 1795 Year (432-433), 1794 Year (434-435), 1793 Year (436-437), 1792 Year (438-439), 1791 Year (440-441), 1790 Year (442-443), 1789 Year (444-445), 1788 Year (446-447), 1787 Year (448-449), 1786 Year (450-451), 1785 Year (452-453), 1784 Year (454-455), 1783 Year (456-457), 1782 Year (458-459), 1781 Year (460-461), 1780 Year (462-463), 1779 Year (464-465), 1778 Year (466-467), 1777 Year (468-469), 1776 Year (470-471), 1775 Year (472-473), 1774 Year (474-475), 1773 Year (476-477), 1772 Year (478-479), 1771 Year (480-481), 1770 Year (482-483), 1769 Year (484-485), 1768 Year (486-487), 1767 Year (488-489), 1766 Year (490-491), 1765 Year (492-493), 1764 Year (494-495), 1763 Year (496-497), 1762 Year (498-499), 1761 Year (500-501), 1760 Year (502-503), 1759 Year (504-505), 1758 Year (506-507), 1757 Year (508-509), 1756 Year (510-511), 1755 Year (512-513), 1754 Year (514-515), 1753 Year (516-517), 1752 Year (518-519), 1751 Year (520-521), 1750 Year (522-523), 1749 Year (524-525), 1748 Year (526-527), 1747 Year (528-529), 1746 Year (530-531), 1745 Year (532-533), 1744 Year (534-535), 1743 Year (536-537), 1742 Year (538-539), 1741 Year (540-541), 1740 Year (542-543), 1739 Year (544-545), 1738 Year (546-547), 1737 Year (548-549), 1736 Year (550-551), 1735 Year (552-553), 1734 Year (554-555), 1733 Year (556-557), 1732 Year (558-559), 1731 Year (560-561), 1730 Year (562-563), 1729 Year (564-565), 1728 Year (566-567), 1727 Year (568-569), 1726 Year (570-571), 1725 Year (572-573), 1724 Year (574-575), 1723 Year (576-577), 1722 Year (578-579), 1721 Year (580-581), 1720 Year (582-583), 1719 Year (584-585), 1718 Year (586-587), 1717 Year (588-589), 1716 Year (590-591), 1715 Year (592-593), 1714 Year (594-595), 1713 Year (596-597), 1712 Year (598-599), 1711 Year (600-601), 1710 Year (602-603), 1709 Year (604-605), 1708 Year (606-607), 1707 Year (608-609), 1706 Year (610-611), 1705 Year (612-613), 1704 Year (614-615), 1703 Year (616-617), 1702 Year (618-619), 1701 Year (620-621), 1700 Year (622-623), 1699 Year (624-625), 1698 Year (626-627), 1697 Year (628-629), 1696 Year (630-631), 1695 Year (632-633), 1694 Year (634-635), 1693 Year (636-637), 1692 Year (638-639), 1691 Year (640-641), 1690 Year (642-643), 1689 Year (644-645), 1688 Year (646-647), 1687 Year (648-649), 1686 Year (650-651), 1685 Year (652-653), 1684 Year (654-655), 1683 Year (656-657), 1682 Year (658-659), 1681 Year (660-661), 1680 Year (662-663), 1679 Year (664-665), 1678 Year (666-667), 1677 Year (668-669), 1676 Year (670-671), 1675 Year (672-673), 1674 Year (674-675), 1673 Year (676-677), 1672 Year (678-679), 1671 Year (680-681), 1670 Year (682-683), 1669 Year (684-685), 1668 Year (686-687), 1667 Year (688-689), 1666 Year (690-691), 1665 Year (692-693), 1664 Year (694-695), 1663 Year (696-697), 1662 Year (698-699), 1661 Year (700-701), 1660 Year (702-703), 1659 Year (704-705), 1658 Year (706-707), 1657 Year (708-709), 1656 Year (710-711), 1655 Year (712-713), 1654 Year (714-715), 1653 Year (716-717), 1652 Year (718-719), 1651 Year (720-721), 1650 Year (722-723), 1649 Year (724-725), 1648 Year (726-727), 1647 Year (728-729), 1646 Year (730-731), 1645 Year (732-733), 1644 Year (734-735), 1643 Year (736-737), 1642 Year (738-739), 1641 Year (740-741), 1640 Year (742-743), 1639 Year (744-745), 1638 Year (746-747), 1637 Year (748-749), 1636 Year (750-751), 1635 Year (752-753), 1634 Year (754-755), 1633 Year (756-757), 1632 Year (758-759), 1631 Year (760-761), 1630 Year (762-763), 1629 Year (764-765), 1628 Year (766-767), 1627 Year (768-769), 1626 Year (770-771), 1625 Year (772-773), 1624 Year (774-775), 1623 Year (776-777), 1622 Year (778-779), 1621 Year (780-781), 1620 Year (782-783), 1619 Year (784-785), 1618 Year (786-787), 1617 Year (788-789), 1616 Year (790-791), 1615 Year (792-793), 1614 Year (794-795), 1613 Year (796-797), 1612 Year (798-799), 1611 Year (800-801), 1610 Year (802-803), 1609 Year (804-805), 1608 Year (806-807), 1607 Year (808-809), 1606 Year (810-811), 1605 Year (812-813), 1604 Year (814-815), 1603 Year (816-817), 1602 Year (818-819), 1601 Year (820-821), 1600 Year (822-823), 1599 Year (824-825), 1598 Year (826-827), 1597 Year (828-829), 1596 Year (830-831), 1595 Year (832-833), 1594 Year (834-835), 1593 Year (836-837), 1592 Year (838-839), 1591 Year (840-841), 1590 Year (842-843), 1589 Year (844-845), 1588 Year (846-847), 1587 Year (848-849), 1586 Year (850-851), 1585 Year (852-853), 1584 Year (854-855), 1583 Year (856-857), 1582 Year (858-859), 1581 Year (860-861), 1580 Year (862-863), 1579 Year (864-865), 1578 Year (866-867), 1577 Year (868-869), 1576 Year (870-871), 1575 Year (872-873), 1574 Year (874-875), 1573 Year (876-877), 1572 Year (878-879), 1571 Year (880-881), 1570 Year (882-883), 1569 Year (884-885), 1568 Year (886-887), 1567 Year (888-889), 1566 Year (890-891), 1565 Year (892-893), 1564 Year (894-895), 1563 Year (896-897), 1562 Year (898-899), 1561 Year (900-901), 1560 Year (902-903), 1559 Year (904-905), 1558 Year (906-907), 1557 Year (908-909), 1556 Year (910-911), 1555 Year (912-913), 1554 Year (914-915), 1553 Year (916-917), 1552 Year (918-919), 1551 Year (920-921), 1550 Year (922-923), 1549 Year (924-925), 1548 Year (926-927), 1547 Year (928-929), 1546 Year (930-931), 1545 Year (932-933), 1544 Year (934-935), 1543 Year (936-937), 1542 Year (938-939), 1541 Year (940-941), 1540 Year (942-943), 1539 Year (944-945), 1538 Year (946-947), 1537 Year (948-949), 1536 Year (950-951), 1535 Year (952-953), 1534 Year (954-955), 1533 Year (956-957), 1532 Year (958-959), 1531 Year (960-961), 1530 Year (962-963), 1529 Year (964-965), 1528 Year (966-967), 1527 Year (968-969), 1526 Year (970-971), 1525 Year (972-973), 1524 Year (974-975), 1523 Year (976-977), 1522 Year (978-979), 1521 Year (980-981), 1520 Year (982-983), 1519 Year (984-985), 1518 Year (986-987), 1517 Year (988-989), 1516 Year (990-991), 1515 Year (992-993), 1514 Year (994-995), 1513 Year (996-997), 1512 Year (998-999), 1511 Year (1000-1001), 1510 Year (1002-1003), 1509 Year (1004-1005), 1508 Year (1006-1007), 1507 Year (1008-1009), 1506 Year (1010-1011), 1505 Year (1012-1013), 1504 Year (1014-1015), 1503 Year (1016-1017), 1502 Year (1018-1019), 1501 Year (1020-1021), 1500 Year (1022-1023), 1499 Year (1024-1025), 1498 Year (1026-1027), 1497 Year (1028-1029), 1496 Year (1030-1031), 1495 Year (1032-1033), 1494 Year (1034-1035), 1493 Year (1036-1037), 1492 Year (1038-1039), 1491 Year (1040-1041), 1490 Year (1042-1043), 1489 Year (1044-1045), 1488 Year (1046-1047), 1487 Year (1048-1049), 1486 Year (1050-1051), 1485 Year (1052-1053), 1484 Year (1054-1055), 1483 Year (1056-1057), 1482 Year (1058-1059), 1481 Year (1060-1061), 1480 Year (1062-1063), 1479 Year (1064-1065), 1478 Year (1066-1067), 1477 Year (1068-1069), 1476 Year (1070-1071), 1475 Year (1072-1073), 1474 Year (1074-1075), 1473 Year (1076-1077), 1472 Year (1078-1079), 1471 Year (1080-1081), 1470 Year (1082-1083), 1469 Year (1084-1085), 1468 Year (1086-1087), 1467 Year (1088-1089), 1466 Year (1090-1091), 1465 Year (1092-1093), 1464 Year (1094-1095), 1463 Year (1096-1097), 1462 Year (1098-1099), 1461 Year (1100-1101), 1460 Year (1102-1103), 1459 Year (1104-1105), 1458 Year (1106-1107), 1457 Year (1108-1109), 1456 Year (1110-1111), 1455 Year (1112-1113), 1454 Year (1114-1115), 1453 Year (1116-1117), 1452 Year (1118-1119), 1451 Year (1120-1121), 1450 Year (1122-1123), 1449 Year (1124-1125), 1448 Year (1126-1127), 1447 Year (1128-1129), 1446 Year (1130-1131), 1445 Year (1132-1133), 1444 Year (1134-1135), 1443 Year (1136-1137), 1442 Year (1138-1139), 1441 Year (1140-1141), 1440 Year (1142-1143), 1439 Year (1144-1145), 1438 Year (1146-1147), 1437 Year (1148-1149), 1436 Year (1150-1151), 1435 Year (1152-1153), 1434 Year (1154-1155), 1433 Year (1156-1157), 1432 Year (1158-1159), 1431 Year (1160-1161), 1430 Year (1162-1163), 1429 Year (1164-1165), 1428 Year (1166-1167), 1427 Year (1168-1169), 1426 Year (1170-1171), 1425 Year (1172-1173), 1424 Year (1174-1175), 1423 Year (1176-1177), 1422 Year (1178-1179), 1421 Year (1180-1181), 1420 Year (1182-1183), 1419 Year (1184-1185), 1418 Year (1186-1187), 1417 Year (1188-1189), 1416 Year (1190-1191), 1415 Year (1192-1193), 1414 Year (1194-1195), 1413 Year (1196-1197), 1412 Year (1198-1199), 1411 Year (1200-1201), 1410 Year (1202-1203), 1409 Year (1204-1205), 1408 Year (1206-1207), 1407 Year (1208-1209), 1406 Year (1210-1211), 1405 Year (1212-1213), 1404 Year (1214-1215), 1403 Year (1216

HANGMAN'S DAUGHTER FROM DUSK TILL DAWN III

THE BIRTH OF SANTANICO PANDEMONIUM AS VAMPIRE QUEEN.

BY JOHN KEEVES

The legacy of *FROM DUSK TILL DAWN* continues with *THE HANGMAN'S DAUGHTER*. This third film in the franchise, a prequel, follows on the heels of *FROM DUSK TILL DAWN II: TEXAS BLOOD MONEY*, which debuted last summer to unflattering reviews. How did the marginally successful '96 release (Part II) spawn back-to-back follow-ups? Robert Rodriguez, who directed the first installment and served as an executive producer and co-writer on *HANGMAN'S DAUGHTER*, offers the following explanation: "Quentin Tarentino (co-writer of Part I's script), Lawrence Bender and Siskiy



Spiegel had an idea for the second one. We were meeting about it, and my cousin and I had come up with an idea for a possible third one. It'd be set back in the 1800s, and it would be more like a 'spaghetti-western vampire movie.' A lot of the same characters are still in there, and it takes place in the wild West. It's about Johnny Madrid who escapes the noose and runs off with the hangman's daughter to the famed bar [the Titty Twister]. The daughter turns out to be Salma Hayek's character from the '96 movie [Santano Pandemonium], and her destiny is to become the queen of the vampires."

After pitching the prequel idea, Robert and Alvaro Rodriguez were commissioned to develop a screenplay for *THE HANGMAN'S DAUGHTER*.



The hangman's daughter (Aly). Soap star Ann Celi (ALL MY CHILDREN) is her 12 Salma Hayek's role as Santanico I. Scatkin bombshell! Santa Sings co-stars

TER. "And in addition to writing the script, I had to find a director, be a producer and I hadn't done this before," admits Robert Rodriguez. "It was bizarre. And it all came out cool. We got two movies for the price of one by shooting them back-to-back down in Africa."

Rodriguez was only minimally involved with *DUSK/DAWN II: TEXAS BLOOD MONEY*. "We split-up the duties so we wouldn't be tripping over each other," he says. "The idea became that they'd be surprised by mine, and I'd be surprised by theirs."

Dimension Films, the genre division of Miramax, briefly toyed with the idea of furnishing *HANGMAN'S DAUGHTER* with a theatrical release. "Orig-

nally, they were going to be straight-to-video sequels," explains Rodriguez. "Usually, straight-to-video movies belong straight-to-video because they're pretty terrible. We said we should take our movies and make sure they're really good, so people would look forward to Dimension Films' straight-to-video releases."

"This also gives us a lot more storytelling freedom, because you know what the market is, and you can certainly do it for the budget that you need to make it profitable. It ends up being a worthwhile business, and a great way to cultivate new directors, and just tell stories that don't have to appeal to everyone like a feature release." □

Rebecca Gayheart (SCREAM 2 & LETHAL WEAPON) plays the vampire Mary Neville



ATTRACTIONS F A T A L E

By Dan Scafferotti

● **THE BLAIR WITCH PROJECT**, the little independent film that could, deflated the corporate Hollywood myth that "bigger is better." The filmmakers and cast are not stuff: nuclear Joshua Leonard ("Josh") has been cast with Christina Thonson and Robert DeNiro in *NARBY DIVER*. We'll relate the latest ciner developments of Heather Donahue, who was cast as the official/volunteer of the doomed Blair Witch odyssey, in a forthcoming cover story; *FF* staffer Sara Barrell interviewed the actress, and Denise Duff's exclusive "glam" photography reveals that Donahue—sans baggy clothes and fatigue—is truly bewitching.

In her interview with Barrell, Ms. Donahue recounted that Daniel Myrick—*BLAIR*'s co-director—cast the actress when "he saw something obsessive and slightly psychotic" in her eyes during a callback. "I based the character on somebody I worked with," explains Donahue. "She was one of those people who would just bark orders at people, totally oblivious to the conditions and lack of necessities. She didn't even provide water for the cast or crew, and yelled at us for looking exhausted. I tried to think of my character as, 'She has a job to do. She saved a lot of money for a long time, and she's worked very hard to make this a reality. She wants it to come off well.'"

● Upon screening *THE BLAIR WITCH PROJECT*, director Will Hutton promptly developed a tactical plan to the mockumentary. The result is *THE BLAIR WITCH PROJECT*, a 10-minute short that opens the tale of three models who hike into the woods wearing binoculars and speak here. They're never heard from again, but a video tape offers a clue to their disappearance—it all occurred the sum total of the rick was well below room temperature. The roles were played not by stereotypes but by photogenic, veteran actresses: Lindsay Lohan (4:3), Cary Shyne and Sherry Randall. "I play the character of Blair, the one running the video tape," says Randall, who's credits include *FROM DUSK TILL DAWN 2*, *PUPPET MASTER 4*, *TRANCERS 4 & 5*. "It's very, very weird. We re-enact a lot of the same scenes from the film but, instead of camera equipment in our hands, we have margaritas and cigarettes in our hands. We should not be out there fishing, we should not be in the wilderness at



Heather Donahue, posing for *FF* photographer Denise Duff, shows her personal recollections on the production of *BLAIR WITCH* in a forthcoming cover story

all. It was a lot of fun to shoot. Multitasking but fun. We're very vain, weird, prissy models for whom breaking a nail is the end of the world. Of course, we got lost and afraid and mostly upset because we have no ice left for our margaritas, and we have no moisturizer or mascara—and that's when things get really tense."

● After postponements, presumably prompted by conventions of censorship, *Blair Witch* (9:8) is adapting the controversial *Plaid* (2:2) comic book into a feature-length film. According to rumor, Jillian McWhorter—whose performance in *Yuzna*'s sex-n polemics, *PROGENY* (4), drew laudatory reviews—will play a pivotal role in the film. *Yuzna* is initiating a production unit, called the Periscope Factory, that's looked into edgy genre films.

● Bonnie Hunt, who will also appear in an adaptation of Stephen King's *THE GREEN MILE*, is slipping on dual hats as director and

writer for *RETURN TO ME*, a romantic drama scheduled to debut in February 2000. *X-FILES*' David Duchovny is cast as Bob Ruckard, a successful architectural engineer whose blissful life is shattered when his wife, Elizabeth, is killed in a car accident. Her death, however, is a lifesaver for him: Once Briggs (Dianne Driver), who is the heir to Elizabeth's healthy heart. One year later, Bob and Grace meet at a local restaurant and are strangely attracted to each other. The multi-talented Driver, whose performance in *GOOD WILL HUNTING* earned her an Oscar nomination, is pretty animated off-camera: she literally gave voice to "Jane Parker" in Disney's *TARZAN* and Brooke Shields in *SOUTH PARK BODIGER, LONGER AND UNCUT*. British actress Joely Richardson—highly visible in *101 MALAMATIONS, DROWNING BY NUMBERS* and *EVENT HORIZON*—plays Duchovny's spouse.

● The novel is out, anticipation is

high, but there's still no definitive word on a film adaptation of *HANNIBAL*, the sequel to *THE SILENCE OF THE LAMBS*. The perception of the latter film's stars is gauged as indecipherable, hence, negotiations continue with the Anthony Hopkins and Jodie Foster. It now appears the salary of each actor would climb to \$20 million. Add another hefty expenditure—the purchase of the rights to Thomas Harris' popular novel—and, presto, *HANNIBAL* turns into a megabuck production even before cameras are loaded. At press time, Ridley Scott is on-board as director. No other cast members will be signed before the leads are confirmed, but Scott has conferred with *BUFFY*'s Sarah Michelle Gellar for a supporting role.

● They developed an action figure franchise, turning the voluptuous Lady Death and Witchblade into tangible collectibles. And now the venue of Moore Action Collectibles (www.mooreaction.com) includes the merchandising of *BUFFY THE VAMPIRE SLAYER*. Buffy, Angel, Willow and the Master Vampire are being incarnated as action figures! "It's a great show and very popular," said company prez Clayburn Moore. "And the vampires, monsters and beautiful women make it perfect for action figures. I will be sculpting all of Buffy and Angel, plus Willow's head portrait. Anne Jansse will be sculpting Willow's body and Victor Kere sculpted the Master."

● Fox based the first line of action figures on the first season, so the Master was natural as a villain. A second female is important to the line so Buffy's best friend Willow

Joely Richardson, busy as Lt. Starck in *EVENT HORIZON* (9), is directed by Bonnie Hunt in *RETURN TO ME*.



low is a logical choice: Angel is a major male lead, so he was an easy choice, as was saving Giles to anchor the second line along with Buffy and Cordelia as an excellent second female. Oz as the monster and Xander as an important fifth element."

● Think of Alfred Hitchcock's **THE BIRDS** but with teeth. Geographically, however, *Destination Films' BATS* is a long way from Bodega Bay. Directed by Louis Morneau, the film's miles is a haunted Texas town. Its populace cowers behind closed doors and shutters



Lisa Thorne is **SHANDRA: THE JUNGLE GIRL**, a swinger who pleases predators to death. The film, debuting on video (L), goes in with the renewal of the "feature women" trend, what with Shandra outbucking again in print (below) & on TV.



windows when the sun goes down. Dina Meyer (page 40) plays Dr. Sheila Casper, a zoologist investigating a spate of bat attacks that have plagued the rustic community. Paired with the local sheriff (Lou Diamond Phillips), Casper tries to resolve why the harmless rodents have turned into rabid killers. They finally locate the critters' lair and, hey, this echoes *NIGHTWING*, a 1979 release that starred a very underused Kathryn Harrold.

● **SHEENA, QUEEN OF THE JUNGLE** is making a comeback: a television series for Columbia is on the launching pad. Scheduled to step into the role vacated by Irish McCalla (7' 10") and Tanya Roberts as *BAYWATCH's* Game-Lee Nolin. Since we're about to plunge into the new millennium, our heroine isn't content with simply disciplining bad guys. Nope, she swings but with her own internal baggage, e.g. apportioning the conflict between her original heroine and the jungle's wilderness (watch for the inevitable "Which is more uncivilized?" com-

bation). Some fantasy elements will reportedly rejuvenate the Jungle Girl's return to the TV medium: she'll not only communicate with her animals, but physically transform into the critter of her choice. One footnote: Nolin's trademark costume is so ultraconservative, it appears to have been designed by Pat Bushman.

● Surrender Cinema's **SHANDRA, THE JUNGLE GIRL** pretty much compromised on her costume, and the film's low-budget, by ditching a wardrobe. Directed by Sybil Richards, Shandra seduces her savage impulses every full moon. But this Brazilian bombshell doesn't inspire her prey on spears or cunningly guide 'em into quick sand. Nope, she pleases them to death by sexually draining their vital essence. Four biologists giftily volunteer to capture and examine the elusive predator. Soon, however, the roles of the cat-and-mouse are reversed. Lisa Thorne (*LOVE GAMES*), cast in the title role, is supported by erotic thriller diva Lisa

Corneha, whose past credits for Surrender include *LOLITA 2000* and *EXOTIC HOUSE OF WAX*. The jungle saga will premiere on video shelves this month.

● In a more traditional vein, the folks at AC Comics, who created *Feminine Force* comics, are releasing an 84-page edition of *Golden Age Sheena: Queen Of The Jungle*, which reprints seven of the heroines' adventures (1940's-1950's). The jungle maiden crosses paths with Viper Gads of the *Vengeance* vein, the Idol of the Black Congo, Weekee the Age-man and Ubano and the White Slavers. Parula may also appreciate starlet Stan Tokart's homage to the heroine on the facing page and on her own web site (www.sherebert.com).

● During the 1970s, while flipping through the *Carnes* and *Mildred* editions of *Wendy*, I was intrigued with lurid ads for "sex-crazed" films that had been cranked-out in Europe. The edgier of the VCR notwithstanding, few of these canes were imported to the U.S. Happily,

some will survive storage bins.

Image Entertainment is charging into the DVD arena with a serious emphasis on overlooked horror films. The inventory stretches back to PCR's B-copies, e.g. 1945's **FLYING SERPENT**. The company is also co-opting the sex and violence that uniquely blended into the canon of French director Jean Rollin. Image is offering the original French versions (English subtitles) of three Rollin movies, each linked to a vampire motif. In 1970, Rollin shot his third vampire film, *SHEEP OF THE VAMPIRES*, a familiar tale of a honeymooning couple who spend the night in a haunted castle. Dominique, an indeed seductress, emerges from an old clock at the stroke of midnight to seduce the visitors. Two young women, both raped and left for dead, make a pact with the devil in *DEMONIACS* (73). Rollin's sixth film, *Murdered as a spirit*, his females avenge their own violent deaths and all come to a horrible end. Rollin cast former porn star Brigitte Lahaie in *FASCINATION*, considered one of the director's best works. The film involves a cult of bloodthirsty, aristocratic women whose insatiable appetites turn into blood lust.

● Thrillers introducing Tim Burton's *SLEEPY HOLLOW* to theatre audiences debuted earlier last summer. But someone is already hitching-up to the Headless Horseman's bandwagon. Director Kevin Soursfield lent his *SLEEPY HOLLOW HIGH*, a compendium of "teen terror" vignettes, in the wilds of Hickory, North Carolina. Five high school seniors who cruise to a haunted house exchange tales of ghouls 'n' goblins. The topper has something to do about a neo-so-baths spirit who had lost his head.

That's right, Washington Irving's *Legend of Sleepy Hollow* characters have been adapted to a high school environment. Brian Bones has been updated into an obnoxious jock, Ichabod Crane is the campus nerd and both compete for the heroine played by Shannon Hathaway. "My character is the good girl, she's sweet and popular," explains the 5'5" blonde actress, whose past film-related work has been limited to furniture commercials. "There's no gore in this film, it's just flat out spooky. There's a headless ghost but he only kills the bad guys. I'm doing the jock jolt but I later fall for Crane. Crane's older brother was decapitated at a Halloween party, so Crane always tells everyone that his older brother looks after him. Each story connects to flashback scenes and Crane's is the last." The film is slated for a direct-to-video Halloween release. □



Sheri Robert poses as Shesha for *IPs* Jen Green. Her off-camera work includes vocalizations for a *CROW* animated series ("I did the screeen and 8 characters for the plot"), *Os-cars*, she shot a TV pilot called *BEACH OLYMPICS* and episodes of *DAVE OUR LOVE*.

HELLRAISER

ASHLEY LAURENCE

PINHEAD'S SOUL MATE DISCUSSES CLIVE BARKER & HER SWITCH TO ANOTHER HORROR FRANCHISE. HER OTHER FILMS? DON'T ASK!

By DENNIS FISCHER

She made her movie debut as funeral teenager Kirsty in Clive Barker's *HELLRAISER*. But, off-screen, Ashley Laurence is more occupied with her psyche than screaming. She's an artist in search of self-exploration: she's a painter, a sculptor, an actress. And a belly dancer. "It's really wonderful," smiles Laurence. "It's great because it's for women. Men can certainly appreciate it but it's designed for women, to tap into a woman's sensuality and sexuality without being result oriented. It's also very internal." Though she made a film ostensibly adapted from an H.P. Lovecraft story, and a sequel to *HELLRAISER*, Laurence has never been locked into the genre. But last year, she was cast in *WARLOCK 3: THE END OF INNOCENCE*, the latest installment of a profitable franchise.

The director and producer of *WARLOCK 3* insisted that Laurence audition for them. "At first I wasn't sure because it was another horror film," says Laurence. "But the people involved in the project were incredibly creative. That was the appeal. The director [Eric



Laurence as *WARLOCK 3*'s demonic appendage: "Chris is hardly unaffected when things turn painful. She can defeat it by sublimating her assertiveness."

Freiser] is really, really strong. He's very talented and I got to go to Ireland. The special effects guys were great, so it was just a really, really talented group of people, and you don't usually find a situation where everybody is that good."

She's particularly fond of her character, Chris, who's given enough latitude to be introspective. It's an extra dimension usually counteracted by genre stereotypes. "That was one of the reasons I wanted to do it, as well," notes Laurence, "because it's nice to play a character who has a lot of different levels, and gets to go through a huge transition within the film."

"Chris starts out as someone who is rather repressed and out of touch, not able to express herself or fulfill her potential—so there's that kind of repression, then a lot of things happen in which she has no choice in order to survive. She is called upon to use her own strength that has always been there. It gave me a chance for subtlety and nuance, which usually you don't get. And that's what was nice as well."

A rapport with the cast and crew also drew Laurence closer to the film. "We



Laurence trades in screams for sensuality. "In my latest, **MURDER OF CROWS**, I'm Cuba Gooding Jr.'s love interest and I play bad, which is fun. I don't usually get to be bad. Bad is more fun, definitely."



1: "We learn, please. It's a waste of good suffering." Lawrence encounters a Cenobite ("Descent to Scream, angels to others."). 2: Seducing Frank (Oliver Foster): her stepson's whiteless grin with a pistol to hold into the Lament Configuration.



were very lucky," she explains. "There were six [cast members], and we were lucky because we were living in an environment where you're in very, very close quarters with a bunch of people. It could have turned into *Lord of the Flies*. Everyone was very compatible, with all really good, really generous actors. You have to be in a situation like that because there's no time."

Bruce Payne (*DUNGEONS & DRAGONS*) is heir to the Warlock role, played in two previous films by Julian Sands. "Bruce Payne is very experienced," says Laurence, "and very committed, which is good because he's kind of in the forefront of the whole thing. He's dedicated. He's perceptive and responsive. You have to see it."

The actress is equally laudatory about actress Boti Ann Bliss, who's routinely visible on episodic TV. This time around, Bliss plays Robin, a witch who bonds with Chris. "She's super-talented, she's really fun and she's very generous as an actress," enthuses Laurence. "That's the best kind because things evolve when you work with generous actors. There are unpredictable twists and turns because stuff becomes spontaneous. Boti is very dynamic on camera."

Robin is the irrepressible eccentric that Chris aspires to be. They share a penchant for being impacted with visions and vivid dreams. While Chris has no choice but to be pragmatic, thus circumventing a liberal lifestyle that she may interpret as dysfunctional, Robin liberally gambles with tarot and occult powers. "I think Robin allows Chris to vicariously see those elements," observes Laurence. "She's a friend who is much freer in thinking with witchcraft, palmistry and that kind of intuitive work. And that allows Chris to see that aspect more safely than if she experienced them herself. I

"Clive Barker has a wonderful mind. He was really supportive. Since *HELLRAISER* was one of his first films, he was right there with the cast, crew and effects."



WARLOCK 3: Laurence oscillates from the seductive influence of the Warlock (3). Bruce Payne of *IRONHEART* and *HOWLING VI* to reflections of tolerance (4). "My character is not all together comfortable with her sexuality or sensuality, womanhood or any of those things. Her friends are free that way."



think people sometimes have friends who mirror or manifest parts of themselves that they are not as in touch with, or that they don't step into as readily.

"And so I think the group of kids reflect different elements for each other. There's an intense S&M sexuality with Lisa [played by Angel Boris, *BEVERLY*

HILLS, #0210] and her boyfriend (Rick Hearst). Their sexuality is much more intense and risky, whereas Chris is not all together comfortable with her sexuality or sensuality or womanhood, or any of those things. So she's got friends who are much freer that way. There's a line in the film, 'An artist doesn't

know what they think, they want to know what they feel.' I think that's very much who Chris is, and she's trying very hard to be understood. She ends up understanding herself. She sees the Michael character, her boyfriend, as stabilizing and kind of like a rock, but that rock becomes impermeable and not what she needs."

Laurence credits co-writer/debating director Eric Freiser's communication with lifting *WARLOCK 3* from the phylum of generic sequels: "I think he's really good. He has a creative background and is very sensitive to the process of an actor. He knows about the internal workings of the character. It's really gratifying to an actor who's crossing someone. There's a lot of depth and a lot of different levels. Eric knows how to speak to each individual actor so that we hear him."

"He was also very positive during the shoot. When you're working under the conditions we were working under—putting in a lot of hours, and working with some heavy, heavy material—it's important not to let it get out of hand, and he never did. He was never less than enthusiastic and positive, and committed himself to encouraging us and, again, that's really important. He was always around to explore...there wasn't always time but, as much as there was, it was fun to explore the characters' relationships. Eric was very clear on what shots he wanted, and how each character was an individual who was entirely cognizant of their relationship to the story. He just pressed things to go forward."

She insists that the director's dramatic coaching didn't shortchange the photographic appeal. "Eric has composed brilliant shots. It's an internal story, it's a psychological story and that's much more interesting to me. The shots and the pacing and the way the

characters relate to each other, and the editing, were really conducive to that. You really go on a mental journey with these characters, and I think that makes it special—where it's internally driven, it's very reactive to the external stuff which is scary, actually.

"Chris is psychic. That's a strange term to use because I think most people are very intuitive, and her intuition is stronger and therefore I think it's labeled as kind of psychic vision or flashing vision of things that are of a different time. Those things resonate very deeply in her, but she doesn't understand what they mean."

Laurence applies a societal spin to her character, noting that Chris gains access to her strength once she metamorphoses into a woman of independence: "Chris is hardly unaffected when things turn painful and tragic and hopeless. But she can overcome them by her assertiveness, and she does it with integrity and grace. It's nice because each of the characters isn't really how you would see them at first, it's a facade that resists the stereotypical kind of BREAKFAST CLUB group—where you find out how everyone is underneath. They are just typical human beings."

When we discuss the film's visual motif, Laurence quickly credits "Andrew Turman, our director of photography, who's wonderful. Did you see JACOB'S LADDER? Our movie has those kinds of dark, murky, tertiary colors and indistinct, anamorphic shapes in the background. It's the kind of feeling you have where you're walking into something that doesn't really have parameters—it just kind of engulfs you."

Though I digress to other facets of WARLOCK 3, Laurence drifts back to her screen character. She seems to be indelibly linked to Chris, and I just can't keep them apart. "Chris begins the story having found out that she was adopted," she

"I think each HELLRAISER film has its own strengths and a different approach. The first one in the series is the most raw, but I had a good time on Parts I & II."



Top: Laurence in HELLRAISER, which writer/director Clive Barker described as "a love story from beyond the grave." Dennis Fierber, author of *Movie Film Directors*, praised Robin Wright's "atmospheric" cinematography. Bottom: Reprising her role in HELLBOUND, HELLRAISER II, Laurence bonded with Ingrid Roccass.



reveals. "It actually gives her a sense of not belonging, she feels so much like an outsider. She's kind of shy. There is something about her that makes her unsure about who she is. In the course of the film, she comes to terms with who she is and realizes that she doesn't need external attachments to anybody."

"There is a lot about her that she is not in touch with yet because it threatens her...and she isn't quite aware, just yet, what they are. It's through her tragedies and her personal loss—and the way she has to overcome obstacles that she encounters through the course of the movie—that really make her who she is."

Professing a fondness for traveling, Laurence was enamored with WARLOCK 3's Irish locations. "It's beautiful and it's green, and it stays light until 10:30 at night," she recounts. "Any time you get to indulge yourself in another culture, it's very different than going on a four-day excursion. They are so nice there, so personable, so cultural and playful. It's the kind of poets and politicians, you know? And it is lovely."

"We all had an incredibly good time. Everyone was bright and had a really biting sense of humor, which was nice because the subject matter was really heavy. We got to bring levity to the situation all the time—plus when you are tired, you get extra goofy. Gout creatures and trenches and altars..."

Those Satanic props, as well as the film's physical technology, prompted Laurence to develop her own handicraft. "I was working 14-16 hour days with the same group of people, for two months, on a film that required special effects," she explains. "And I learned to sculpt after awhile because I watched *Almost Human*, the special effects unit supervised by Robert Hall. I went into the fix work room and asked if I could try sculpting because they were

doing all the little casts.

"I sculpted a swine head, and I'd never sculpted before. Actually, I didn't know it was going to turn out to be a swine head. It's all twisted and it looks like it's snarling and laughing, maybe drunk. I just had a natural [gift] because I paint. I've painted since I was tiny. You can actually paint the clay and it was so fun.

"I learned a lot from the Almost Human technicians. Anthony Gaillard and [Roger Coeman vet] Robert Hall were great. Anthony's wearing the goat suit. The hooves were like a woman's pump. Let's put it this way, do you remember when you were little and walked on cups that were upside down? Well, they were like hooves attached to a woman's shoe."

I had heard that Gaillard, buried in latex for a minor role as the half man/half goat hybrid, proved a little temperamental on the set. "Well, everything may be fine the first ten takes," says Laurence, "but after a while in a full latex suit, in goat fur and hooves, it gets hysterical. When you look at the absurdity of everything, it was wonderful because everyone was having a very good time."

Though she'd prefer to dodge typecasting, Laurence admits an affection for horror films: "And that because they're so creative. You get to do things and get into situations that don't happen in real life. There aren't the same boundaries and parameters. The things that happen in a horror film don't happen to you, ideally, and I think you get really creative people who are innovative. So everyone gets a chance to be more creative and dynamic. I think the best horror is psychological."

Laurence's career was launched with a role as "Brenda Clegg" on the CAPITOL television series (other veterans of the soap include Teri Hatcher, Tawny Kitaen and Kelly Preston).



Laurence made her film debut in *HELLRAISER*. The film, produced on a paltry \$2.5 million budget, spawned three sequels and a series of model kits. *JP* Facinating as *Freak* ("Come here, aren't you—I want to touch you!") dispatches more prey.



She made her movie debut in *HELLRAISER* (1987), a violent genre film written and directed by horror scribe Clive Barker. Laurence was cast as Kirsty, an adolescent who eventually learns that her stepmom (Clare Higgins), is literally bleeding sailors to resurrect the flesh of former lover Uncle Frank. The film earned mixed reviews though Laurence's performance was favorably cited ("HELLRAISER is a decidedly adult picture, with some disquieting sexual tensions that simply wouldn't work with the usual teen crew," wrote a *Washington Post* critic. "Unlike most teenagers in genre movies, Kirsty is quick-thinking.")

"Barker has a wonderful mind, he really does," enthuses Laurence. "He was really supportive. The good thing about it, since it was one of his first films, was that he was right there with the cast, with the crew, with the special effects. He was definitely hands-on."

"Doug Bradley, who plays Pinhead, is still very, very dear to me. Andy Robinson, my father in the movie, is just so lovely and I still run into him from time to time because we live in the same area. He is just so genuine and such a beautiful man. He was such a gem to work with, because I was so new and had so many deeply emotional places to go. I adore him, he's super-talented."

Laurence reprised her role in *HELLBOUND: HELLRAISER II*, a sequel co-written by Barker and directed by Tony Randel (TICKET). Awakening from a coma, Kirsty extricates herself from an asylum and literally goes to hell in a gruesome odyssey to rescue her dad.

"I think each *HELLRAISER* film has its own strengths and its own approach," says Laurence. "Of course, the first one I think is the most raw because it was the first. I wasn't involved in Parts 3 and 4 of the series, so I can't really

"My association with horror is not unlike Jamie Lee Curtis' development. She started in horror, then sampled comedy, drama and action, and returned to horror."



Y. Laurence's TV appearances include the *Witch Game* episode of *MONSTERS* (6/16/90). It is a showdown with the *LURKING FEAR*. A viewing user couldn't review the film from negative reviews. Perhaps realizing that director Stuart Gordon resigned from the project, critic Lisa Pickup wrote, "This is one of the worst cases of 'could have been but wasn't' horror films that I have ever seen."



tell you. But I had a very good time on the first two."

When I broach her other films (*TRIPLECROSS*, *THE FIGHTER*, et al), Laurence opts to pretty much ignore them. Instead, she talks art. "Right now, I just finished a big oil," she grins. "I like working larger. It's actually not on canvas, I've been painting on thick masonite

where I can build up the texture of the actual surface. And then I'm doing a combination of just line drawing and actual painting. The most apt description for my work is 'Alice in Wonderland meets Hieronymus Bosch.' I've rendered this woman who almost looks like she's sleeping but then there's a huge, horrible

'Y' incision—the kind that a coroner makes during an autopsy—down the front of her. And I had drawn these Humpy Dumpty characters with striped leggings and kind of lascivious grins. Next to them is like this twisted and torqued horse battle which is going off, in-to the background, in this checkerboard.

"Then there's this other one where a girl's pregnant and she's got her feet up, and it's in profile and she's got a white face on and she's putting on lipstick—and there's this school of fish swimming out from between her legs, and a floating pig and a crescent moon and a dog in the corner who's clearly just been nursing because she has rows of teats and she's surrounded by helium balloons and it's all underwater. That's the kind of stuff I like. Just whatever comes out of my head."

Sounds to me like Max Fleischer meets Peter Fonda. I try to drop *LURKING FEAR* into the conversation. Loosely adapted from an H.P. Lovecraft story, it's among the films that Laurence is reluctant to discuss. Stuart Gordon, who had earlier transformed Lovecraft's *Re-Animator* into a darkly comic classic, was initially pitched as the film's director, however, C. Courtney Joyner (*TRANCERS III*) was assigned scripting and directing chores. Laurence's succinct recollection of the film is hardly nostalgic: "That movie is not even on my resume." The film was something about an ex-con, buried loot and subterranean orriters. In addition to Laurence, the cast—who convened on Rumanian locations—included Jeffrey Combs, Jon Finch, Vincent Schiavelli, Allison Mackie and Paul Mantel. "It's well acted but seedy and tiresome," wrote critic Leonard Maltin. "The movie seems more derived from *KEY LARGO* than Lovecraft's story." Laurence describes co-star Combs, who played the *RE-ANIMATOR*, as "a

A woman with long dark hair, wearing a white, long-sleeved dress, stands in a dark, industrial environment. She is looking directly at the camera with a serious expression. The background is dark with some yellowish light sources, possibly from machinery or pipes.

WARLOCK 3. "My character starts out as someone who is repressed and out of touch [5]. But things happen [6, w/ Bruce Payne] where she's called upon to explore and have her strength to survive."



great character actor. He always plays very, very different people. Jeff is a really good person. He's got great comedic timing. They should just give him his own show.

"We got to go to Romania. I got to travel so much. That's what I am most grateful for because I've gotten to see wonderful places in the world that I might not have normally chosen. I think that's the best, just the traveling. I was there at a difficult time, politically. It was right after [the fall of Ceausescu]—to actually see the situations that people are undergoing is very different than reading about it

"Horror films are so creative. There's no confinement to real life boundaries and reality. Everyone gets a chance to be dynamic. The best horror is psychological."



WARLOCK 3: The title character (top) exploits the psychic Laurence's vulnerability. (R) Her boyfriend, the "evil" one (bottom), is reacting to "external stuff, which is very scary."

or seeing it on television. Very intriguing to me."

However, traveling frills notwithstanding, Laurence is tired of working only for a paycheck. She's selective of scripts or characters with a dramatic core. **WARLOCK 3** passed muster, ditto **A MURDER OF CROWS**. She plays Cuba Gooding Jr.'s love interest in the latter, "which also stars Eric

Stolts, Tom Berenger and Marion Joan Baptiste. I'm really excited about it. It's a good break for me. It's an intrigue kind of murder mystery story. I play bad, which is fun. I don't normally get to be bad. Bad is more fun, definitely. Cuba is a writer and he gets sucked into Ferraris, women and money, and he starts to lose himself and his integrity. The cast was so talented. Eric is fantastic. You just can't get better than those people.

"My association with horror is really akin to Jamie Lee Curtis' development. She started in horror, then sampled comedy, serious drama and action, and then she returned to horror. I like those alterations because I think it gives variety to one's career. And I really want to accumulate as many experiences as I can get that are positive. I really want to live my life, and I see a lot of other people not really living their lives, at least from the outside. I want to know that when I am old and I finally look back on my life, I won't have a lot of 'if only...'

"I don't want to wonder what would happen if I hadn't taken chances or hadn't explored, or hadn't really lived my life. A lot of times, things that you don't think are going to be really impactful in your life really are, and the ones you speculate 'This is going to be it' aren't. So you never can really foresee what is going to have the greatest effect on your life."

Meanwhile, Laurence is moonlighting with her art. "I have things that I'm working on, and I'm starting to exhibit my paintings, which is a nice venue for me. I'm continuing with the sculpting now, and I'm waiting to hear on some projects. I'm starting to talk to some development people, and if things work out, I will be a very happy girl. Things are really changing for me since these last few films. I'm very, very excited." □





HELLRAISER: Lawrence gets a grip as the Lambert Configuration is lay to rest. B. Frost, showing off his muscles to the actress, professes that the the Combites "gave me an experience beyond belief...pain & pleasure, indivisible."





in addition to Linda Blair, the eclectic cast of **SOPHIES** included William Batty, Johnnie, Julie Streis & Edward Albert. "We shot Linda's p.u. pic [Q] in a very solid garage...for medical examination," notes director Jim Wynorski.

LINDA BLAIR

EXORCIST BEAUTY

LIFE AFTER THE '73 HORROR CLASSIC: THE DISASTROUS SEQUEL, THE SPOOF, THE SEX SYMBOL AND MADE-FOR-TV CONTROVERSY.

BY DAN SCAPPEROTT

A movie phenomenon is something so visionary and/or visceral that it transcends idle codification as a blockbuster or sleeper. It turns into dinner and water cooler conversation, and draws a public that routinely ignores its brethren. This year, it's **THE BLAIR WITCH PROJECT**. Last year, horror aficionados celebrated the 25th anniversary of another Blair project called **THE EXORCIST**. It was a commercial and critical success—indeed, a phenomenon—that extricated the genre from the B-bracket, but also proved the catalyst for a string of pale imitations. A 13-year-old Linda Blair—whose past visibility was in TV commercials—played “Regan MacNeil,” a privileged tyke possessed by Satan. Her performance drew boxoffice, hysteria, controversy and an Oscar nomination for Best Supporting Actress. Blair beat the devil in the movie, but the film's impact on her personal life turned out to be a mixed blessing.

“When they cast for **THE EXORCIST**, they knew that



THE EXORCIST: No, it's not Linda Blair in the flesh but a lifelike dummy of her diabolic alter ego. Oscar-winner Dick Smith sculpted the likeness for 16 shots

they had to find a very grounded professional actress,” recounts Blair. “I think a lot of people are missing the point on that. [Director] Billy Friedkin went out of his way to make sure that whoever they picked would be able to withstand the workload, and wasn't really involved emotionally with the possession and stuff.” Blair, slipping into her demonic alter ego, performed a masturbation scene with a crucifix and screamed profanities (dubbed by Mercedes McCambridge). “As far as some of that dialogue is concerned, it wasn't in the script,” reveals Blair. “It was added as we went along. As far as the crucifix, it was never anything that was explained. I had no idea what that was, so it never affected me...except that it felt a little embarrassing. I didn't understand what it was, and they would not believe me when I told them I didn't understand.”

“Kids didn't know a lot of stuff back then. They do now, but in those days—not so long ago—kids were not that well educated in the whole thing about demonic possession. That was within

the Catholic Church it wasn't in my religion. I was raised that God was good and 'This is what Jesus did...' and all these nice stories. I had no idea who the Devil was so, to me, it was a fictitious character. And there lies why they cast me. I grew up thinking everything was easy, and there was a white picket fence, and they're having me play this monster. This was a real nasty monster. That's why it was okay that I did it: I was able not to get involved emotionally with the character because it didn't mean anything to me."

Blair was content to peel-off the makeup, phone home to her parents' Connecticut farm and query about the horses. The fledgling actress sailed through production sans contretemps, but she couldn't exercise a tempestuous windfall that was brewing in the press. Insiders speculated the film would be trimmed to circumvent an X-rating, but researchers Peter Travers and Stephanie Beiff recall,



"If Billy Friedkin had anything to say, *THE EXORCIST* would not be compromised in the cutting room." The writers recall that the film premiered to theatre lines that formed left and right, winding their way around square city blocks, blocking-off entrances to stores. Newspapers reported that patrons vomited and/or fainted during

LINDA BLAIR

"Some of *THE EXORCIST*'s [profane] dialogue wasn't in the script. It was added as we went along. And I had no idea what the [masturbation scene] was all about so it never affected me."



EXORCIST & THE REPERTOIRE. After a disastrous opening, the movie was heavily re-edited and concluded with the above image of Blair. A total of 7 minutes, including the original fudo-and scene, were cut. Costar Louise Fletcher (R) helmed the usual ending. L: Blair with Matt Frewer on the "All Hallows' Eve" episode of *PSY FACTOR: CHRONICLES OF THE PARANORMAL* (it's like *THE X-FILES*)



screenings. Linda Blair had turned into a overnight celebrity.

"Warner Bros. threw huge press conferences," recounts Blair. "There were no less than 500 press people in a room. It was something I'd never seen, and I've never seen it again. All these journalists asking me, 'Is there a God?' 'Is there a Devil?' 'How do you feel?' I mean, terror. Their faces...they looked like I had all the knowledge of religion in the world. But I was a kid. I would look out and I would try to answer the questions the best I could. They'd ask how the film may have affected me, and did I need to go to a psychiatrist? I said, 'No. I'm going back to my horses and my animals. I'm just not emotionally involved with the film. It was a job, and I did my part, and I just don't think about it.'

"But they just wouldn't accept that. The rumors started, and took off around the world, that I had this problem and that problem. And I would ask my mom, 'Why are they lying?' She said, 'I can't answer that, all I can tell you is always tell the truth.' So by doing that over a 25-year period, people are beginning to realize I must have been telling the truth. But people have to make sensationalistic articles. That's certainly more interesting than a child who was fine. That wasn't good enough for them."

Blair's childhood compassion for her harried critics stoked a career goal as a veterinarian, but she found work in the Big Apple. "My mother said by working and saving your money, you can do whatever you want in your life," says Blair. "That was sort of why I worked in New York—it's not Hollywood. You don't aspire to anything other than maybe theatre. But that wasn't of interest to me back then. New York is just different from L.A. in that respect."

Making the transition to adolescence, Blair told her mother that she wasn't in-

terested in the acting profession, various vocations had competed for her attention, and the stage and film medium definitely wasn't among them. Mom supported her daughter's decision, but, one week later, *THE EXORCIST* opened to huge boxoffice and promptly derailed Blair's exile from show biz.

A hot property, Blair's incarnation of the devil was refined in a couple of TV movies as a dysfunctional teenager's angst—controversy, however, proved immovable. Cast in *BORN INNOCENT* ('74), Blair played a runaway who's sentenced to the "unsaring bureaucracy" of a teenage detention center. A scene where her character is raped with a broomstick handle was replicated, in real life, several days after the film was broadcast. A lawsuit, filed against NBC, was thrown out of court. One year later, Blair played the title role in *SARAH 7: PORTRAIT OF A TEENAGE ALCOHOLIC*. "These were two films about teenage problems that had never been discussed publicly before," says Blair. "America was still a closed country with just about everything. They were very controversial films. *BORN INNOCENT* was number one on the Nielsen chart in '74, *SARAH 7* was number five in '75.

"So, once again, I was this controversial teenager. It wasn't like I set out to find this work. My agents found those jobs. That was their job, to make my career the best it could be. Now, years later as an adult, I'm quite proud of those films and very glad that I affected many people's lives—and, apparently, for the better from what the public comes up and tells me. So I'm really glad that I did them.

"My first TV film, *BORN INNOCENT*, shed light on child abuse. Chris Parker, my character, is stuck with a mother who's an alcoholic. As a result, Chris tends to go to her girlfriend's house. She's very shy but is ac-



Critic Leonard Maltin wrote, "Linda Blair hilariously mimed as a 'blue girl' in *SARAGE STREETS* ('84), pts her red-mannered high school pong against a pack of soditic stumps." Co-star Linnea Guldplay recalls, "Linda was great. To work with her was a real thing. It helped me give a good performance."

caused of seeing boys. That's not the case at all, so she runs away from home and she ends up in court. Her family tells her that they can't do anything with her, and she's just a bad girl. So they put her in the correctional facility. There the kids don't get the proper care that they need. Instead, she ends up coming out much harder because she has to survive in there. The message was that these correctional facilities for teenagers are not necessarily the way to go. There are so many family problems and there is a lot of teenage abuse."

SARAH T chronicled the life of an adolescent who habitually leans on intoxicants. "There are children with real problems out there," explains Blair. "Look at poor little Drew Barrymore who was drinking at age nine. Sarah was 15 and she felt left out. She felt she didn't have any emotional security. So when they have all these parties, she starts sipping on the drinks and get hooked on alcohol. She got more and more involved with liquor, and soon she would do whatever it took to get alcohol."

When I broach SWEET



HOSTAGE, Blair beams an ear-to-ear grin. She was cast in the TV movie as Doris Mae Withers, an illiterate farm girl who is kidnapped by Leonard Hatch, a retarded admirer played by Martin Sheen. The film, nominated for a Golden Globe (Best Motion Picture Made for TV, 1976), was released theatrically in Japan; poster artwork rendered Blair into

LINDA BLAIR

"The EXORCIST II script they gave us was excellent, but it was rewritten five times before we started filming...and it was continuously rewritten during production. They destroyed it!"



EXORCIST II: THE HERETIC. T. Blair's cinematic career, with Richard Burton and a slew of locusts, was trimmed when boxoffice receipts slumped 85% on the film's second weekend (her seduction of Burton's priest was entirely deleted). R. Laughlin-off the dialogue ("Priests, king of the evil spirits of the air, help me feel Kojak's") with Louise Fletcher. L. Blair performing a scene in SCHLASH.



a nightgown-clad, coming-of-age icon (pin-ups of Blair often surfaced in Asian movie magazine all through the '80s).

"I'm really proud of SWEET HOSTAGE," says Blair, who shot the film in Taos, New Mexico. "It's an awesome movie. It's a lightweight film, it's not heavy. It's the best movie I've ever done. I play a 16-year-old girl from a poor little community in New Mexico and she's just a tough tomboy. They send her down to get the post mace and fertilizer. When she's on her way home, her truck breaks down. She's hitchhiking when she's picked up by Leonard, Marty Sheen's character, who has escaped from a mental institution. He had been incarcerated because his wife thought he was crazy. He decides Doris is pretty smart, so he kidnaps her and takes her into the mountains. At first, she tries to escape, but, as the weeks go on, she sees that Leonard is the most entertaining, interesting and intelligent person she's ever met. He teaches her so much about life and she falls in love with him. The law eventually tracks down the couple, and Leonard commits suicide because he doesn't want to go back to the mental institute. The magic between Martin and me is just great. It's my favorite film."

Blair was cast in a couple of sequels including AIRPORT 1975, a campy disaster film that courted bad reviews and enough revenue to spawn AIRPORT '77. Reprising her role as Regan MacNeil in EXORCIST II: THE HERETIC, Blair encountered an even worse disaster. She initially declined to play the role. "But they gave us a script that I have to say was excellent," recalls Blair. "It was that script that probably got all that talent aboard: Richard Burton, Louise Fletcher, James Earl Jones and director John Boorman, who had been Oscar-nominated for DELIVERANCE. But then

when everyone signed-on, and they started doing rehearsals, the script was rewritten five times before we started filming—and it was continuously rewritten all through production.

"There were so many problems. John and Louise picked up a very strange virus. The film was shut down for a month. John had brought in a man named Rosgo Pallenberg to direct with him, and everyone was very leery and not pleased about it. I just think that John possibly felt some insecurities about following in the footsteps of Billy Friedkin with *THE EXORCIST* [Boorman, in fact, passed on an opportunity to direct *THE EXORCIST*]. I think it got to John and he wanted some kind of backup, but he picked the wrong man. They destroyed the film. I think Rosgo Pallenberg [Boorman's screenwriter on *EXCALIBUR* and *THE EMERALD FOREST*] solely destroyed *EXORCIST II* because of the rewrites. Some of the stuff that I saw come across my desk was appalling. At one point, he had Regan and Father Lamont, Richard Burton's character, in a sexual scene! That's how gross this man was. They never seriously asked me to do that, but it was a story board that he was working on."

As the summer of 1977 unfolded, 20th Century-Fox was feeling the heat: corporate rival Warner Bros. was applying finishing touches to its all-star *EXORCIST II*, a shark tailored to eat its competition. It appeared that Fox—then saddled with *STAR WARS*, a sci-fi film with a cast of unknowns—had reason to panic. Produced for \$11 million, *EXORCIST II* grossed \$5.8 million during its first weekend, which qualified as the "biggest two-day opening" in Warner Bros. history.



To escape her 'dysfunctional teen' stereotype, Blair opted for a cooler image: "It was during a period when all the good roles were going to Sally Field and Jessica Lange." Last year, her comic timing—in a Broadway revival of *Glass Men*—earned rave reviews.

But the film abruptly tanked at the boxoffice as a result of negative word-of-mouth and reviews. Only a few days after the film debuted, Warner Bros. announced that a hastily re-edited ending to the film would be shipped to theaters (the original fade-out induced audience derision). But a rescue proved futile: the shark turned into a minnow. As for *STAR WARS*—to paraphrase Lou Jacobi, that's another story.

Blair was subsequently helmed by neophyte director Wes Craven in *STRANGER IN OUR HOUSE* (1978), a

TV movie based upon Lois Duncan's novel, *Summer of Fear*. "Wes is just lovely," grins the actress. "He's like this real collegiate, clean-cut fellow who has a warped mind. He's really fun to joke with because his real-life persona just doesn't match what he writes and what he films. He's a wonderful man. Fran Drescher played my best friend. It did very, very well in the ratings." Her admiration for the director is reciprocal: Craven appealed to Blair to perform a cameo role, as a reporter, in *SCREAM*.

The remainder of Blair's

theatrical movie were formulaic teen or horror movies. She reunited with her BORN INNOCENT producer, Bruce Cohn Curtis, for *ROLLER BOOGIE*, a low-budget film that capitalized on a short-lived skating trend. Blair once again played a rebellious teenager, but her grief is triggered less by societal inequity than the freedom to hang out and skate at Venice Beach.

Irwin Yablans, executive producer of *HALLOWEEN* and its first two sequels, hired Blair for a topbilled role in *HELL NIGHT*. The '81 release is a chestnut about a fraternity of dumb teenagers who spend the night in a "haunted" house. "I was one of the producers on *HELL NIGHT*, which is quite the cult film with the college crowd," says Blair. "My character, Marti, was a college gal and the only one who actually survives the night. As far as producing went, it was just a matter of keeping everyone together and being part of meetings and things. It was a real long work load. We ended up in the desert, filming it at the Tiffany Mansion. It was supposed to be for three weeks and then we were there for six. It was a really long time because we would work six-day weeks, and it was all night long and freezing cold. I'm pretty good at keeping everybody's spirits up."

"The most important job of the producer on set is keeping people happy, and making sure everything flows well. I like being part of production in that capacity. I'm good at mediating and cutting costs."

By the time she turned 23, Blair, sick of playing convulsive teenagers, opted to pose nude for *Q* magazine's cover girl (October, '82), she presumed her shift to sex kitten would draw more adult roles. "There were many celebri-

tics who were doing *Playboy* and magazines like that," shrugs Blair. "It wasn't uncommon back then. A friend of mine, Liz Derringer—who was Rick Derringer's wife—told me that *Oz* was looking for somebody who was really famous for the tenth anniversary issue. She said that she'd write the article, and I'd have complete control over it. I could talk about anything I wanted to. It was a real big change. I wasn't a teenager and I wasn't really an adult—but, yet, I was. The good roles were starting to go to Jessica Lange and Sally Field and Meryl Streep; there wasn't a lot of work for my age group. If you notice, that's when Jodie Foster went to school and Debra Winger took years off.

"So Liz Derringer felt that [nudity] just might be something that showed that I was a sexy adult. And I'd have full control of the article. In retrospect, I don't think it did anything for my career. But I have no problem with the pictures. I'd rather see nudity than violence any day. There's nothing wrong with the body but there certainly is a lot wrong with violence."

But, despite assurances of control over the article

Sharing a grin with Pee-wee Herman: Blair's stage performance in *Hush*. Behind Barry had chosen cult celebrity



LINDA BLAIR

"Wes [Craven] is just lovely. He's like this real collegiate, clean-cut fellow who has a warped mind. He's really fun to joke with because his real-life persona doesn't match what he films."



Shower scenes & catfights: prowling *SAVAGE STREETS*, Blair was supported by B-movie Debralee (MILK) (RICH SHOF) & Knut Savers (HARDBOILED).

and photos, problems prevailed: "They've been stolen over the years. There were a couple of negatives that I had approved, but were not the ones they used. I don't know what happened. What I didn't know back then is that I should have been given all the negatives. Cheap, brown bag 'naked celebrity' zines have reprinted the pictures. I hate it, but I don't waste any thought process on it."

The following year, Blair performed her maiden on-screen nudity for *CHAINED HEAT*. Flanked by a legion of B-movie stalwarts (Edy Williams, Tamara Dobson, Sybil Danning), she was cast as an innocent youth dispatched to a milieu of abuser and rape scenes. It was *BORN INNOCENT* for drive-in commerce. Blair signed-on with Jay Bernstein in the hope of advancing her career. "We were given a script about a college student," she says. "There was a whole back story of her life. She ends up at this party where everybody is doing drugs. She doesn't do

drugs and somebody spikes her drink anyway. She flips out, gets in her car and ends up hitting an old man and goes to prison. The moral of the story is that you don't do that to people. That's not the movie we shot. We began in the prison and never left the prison, and I re-created the whole film and there was nothing I could do about it."

Nevertheless, the low-budget film coined enough profit to influence imitation. Blair cruised to Austria for *RED HEAT*, where she played a victim who—this time around—was mishandled in an East German lockup. Sylvia Kristel, star of the *EMMANUELLE* franchise, was cast as the "sadistic, dyke" warden, a stereotype that had worn out its welcome in the '50s. "The film was supposed to be a distaff *MIDNIGHT EXPRESS*," says Blair. "It was about a girl who went over to Europe to see her fiancée who is in the military. She witnesses a kidnapping and the kidnappers take her along. I end up in this

prison. I keep saying, 'I'm an American,' and they say, 'Nobody's ever going to find you. You're good as gone.'" Once again, Blair's instincts proved imperfect. Neither the production nor Austria afforded her comfort. "I did not get along with that country at all," she says. "They say there are positive and negative ions, and I did not fare well there. The film was held up for a month and the Olympics were going on. I was very homesick and I didn't like the rewrite on the script. Again, it was getting out of hand. The producer bought a hook about a woman who went to prison for her son's crime. Again, wait a minute, this is not the film I signed to do. Back then, you had no script control so that's why many actors today say, 'Wait a minute, you can't change a situation on us.' For me, those two films [*CHAINED HEAT* and *RED HEAT*] almost ruined my career."

I query if Blair participated in lots of scenes with Sylvia Kristel. "Enough scenes," shudders Blair. "Sylvia had a lot of problems and it was not a good time in her life. It was very difficult to work with her. She was very difficult. She wanted to be a nice person but it was hard for her. She was just mentally unstable at the time. I want to work in situations where the people are creative; where people are working hard, having a good time and making the best product they can. And I still believe that it's possible, but you keep coming up with these people who don't have the same desires that you do and have different personalities. I don't like working with difficult people because there's no calling for it. I don't want to do it anymore."

Blair wanted out of B-burrer and women-in-prison films. She wanted some laughs. She made *NIGHT PATROL* with one of her best friends, Murray Langston (aka "The Unknown Comic"), and reunited with him on the production of *UP*

YOUR ALLEY. "It's a film of love and passion and we all worked really hard and were very proud of it," says Blair. "The director, Bob Logan, said, 'You are so funny and no one knows it except those who know you. You should do a spoof of THE EXORCIST.' I said, 'I don't know how to laugh about it. I just want to get away from it.'" Logan, however, wrote a script called REPOSSESSED and sold it to Carolco. The production company, realizing that Blair was the key to the film, approached the actress. "I said, 'Well, you need somebody like Leslie Nielsen,'" recalls Blair. "Within three days they had Leslie so I realized, 'Fasten your seats belts, here we go!' REPOSSESSED is one of the best things I ever could have done. To this day, people still come up and tell me how much they love it." But even Blair's comedies seem to have been plagued with problems. "Murray wrote NIGHT PATROL before POLICE ACADEMY and it's one of the funniest movies I ever read," says the actress. "Again, there were all kinds of problems in production. The director [Jackie Kongi] wasn't playing with a full deck and she became obsessed with Murray. There were a lot of problems. She started resenting Murray because he didn't return her affections. Oh my God, we would do 20 takes of Murray doing the same thing and he'd ask me, 'What am I doing wrong?', and I'd say, 'Nothing!' She would scream at the crew and tell them they were no good. She'd say, 'You people call yourself a crew. You're no crew!' Part of the crew would just walk out on her like, 'How dare you, lady!' But again, we were all locked into it so we finished it the best we could. She left a lot of stuff out of the movie. Then Murray left the project completely. It's his movie, so they had to dub in The Unknown Comic's voice, that's not him. They're not his jokes either, because he wouldn't give



"The '80s were a really difficult time," says Blair. **NIGHT NIGHT**, produced by Irwin Winkler (**HALLOWEEN**), is among the decade's headshots. Though the film earned her a 1982 Razzie award, the actress promoted its Washington, D.C. debut.

them even. They put in subtitles. They switched the language. They added farts. Billy Barty is farting all the time. He tried to sue them for it. There's a following for the film but it wasn't ever completed, which is a shame. Then, all of a sudden, you had the POLICE ACADEMY series come out. But Murray had the whole thing first. I've been around

and I've seen the good and the bad of Hollywood. The '80s were just a really difficult time."

In 1993, she starred in a film produced as **SKINS**. Blair and Wings Hauser, who also wrote the screenplay, are a divorced couple. Hauser, an ex-police officer had become an alcoholic and moved to Mexico. When their son is brutally beaten

in a hate crime, Blair goes south of the border. "Wings' character has lost his faith in the world," said Blair. "So I go down and tell him that I need his help. I can't do it alone. We have these huge arguments and eventually he returns, and we try as a family to help him to dry out. He starts trying to figure out who nearly killed his son. Love is reborn

through a hate crime. I think Wings did a heck of a good job with the film. I'm very proud of it. It's a very strong film. Unfortunately, the executive producer got very involved and thought he knew about distribution. He took the film and ran with it before anyone knew what was going on. He gave it to a company that really wasn't up to par with that material. So the film sort of sat for about a year and then, in 1995, I helped get it back. I was trying to get it into the correct hands, but, again, this executive producer reared his ugly head so I walked away from it. He sold it to a company and it was released about three months ago under the title **GANG BOYS**, which I really resent because it just sounds like a bad B-movie and it's not. I wish it had been released under the title **SKINS**, which is short for Skins-heads. The film has nothing to do with gangs. It does have the violent edge because of the Skin-heads and the violence that goes on. I'm very, very proud of the work I did in it."

Although most people know Blair through her screen presence, the public is generally unaware of her stage career. Last year, Blair made her Broadway debut in the revival of *Grease*, the long running musical. She had just gotten through a rough summer taking care of her ill father when she got the offer to play Rizzo, the hardboiled leader of the Pink Ladies who hides a heart of gold under her tough exterior. Tying up loose ends in Los Angeles, Blair flew to New York for the audition. "I'm not really a studied singer," she says, "but I sang a little bit here and there, and so I got the job. We did the rehearsals and opened on Broadway. What a wonderful time! You really have to be at the top of your game to



Directed by Mark L. Lester (**COMMANDO**), Blair engaged in **ROLLER BOOGIE** (1979) competition. The movie co-starred Kimberly Beck (**MASSACRE AT CENTRAL HIGH**).

be there. I was really proud of it. Who would have 'thunk' I would be singing and dancing on Broadway?"

Blair opened her two-month stint with *Grease* with strep throat. "Because it was my Broadway debut, I couldn't take time off and had to keep going. I never missed a show but my whole life was based on making sure I was on stage. I didn't have any kind of social life. At my age that certainly is not what it's about, it is about the work and being able to perform for people around the world. At the exit, people would wait outside and tell me about the countries and places around America where they had flown in from to see me on Broadway. I cannot tell you how much that touched my heart. I have an incredible

fan base, it's international, and the only ones that really don't know it is Hollywood."

The actress managed to spoof her own women-in-prison-films in **WOMEN BEHIND BARS** at Los Angeles' Roxy Theatre. Blair calls the play the equivalent of **THE ROCKY HORROR PICTURE SHOW**. "It was a runaway hit here in Los Angeles for two years," says Blair. "It was really funny, and campy. Some of the jokes were taken from my television movies. That is why they cast me. Everything happens to her in prison. The broom stick, being raped, all the different things that happened. It was a very hard play because the pace was so fast; there was no intermission and we did nine shows a

week for three months."

She was reunited with her **NIGHT PATROL** co-conspirators, Murray Langston and Pat Paulsen, for a play called *Run For Your Wife*. "That is an English satire," Blair explains. "We did an engagement in San Francisco. Murray got permission to rewrite it and 'Americanize' it. That was a big hit. Murray is one of my favorite people in the whole world—never has anything bad to say, always has a smile and a good attitude in life."

Blair's subsequent gig was a Canadian stage production, which also starred Eddie Mekka ("Carmine Ragusa" on **LAVERNE AND SHIRLEY**). "I'm always cast in comedies on stage," says Blair. "They never question my comedic abilities, yet Hollywood might. I love comedy, having grown up watching stars like Lucille Ball and Carol Burnett. I LOVE LUCY was my favorite show...and then there's GILLIGAN'S ISLAND and MR. ED. So I know where all of my comedy comes from. If I had chosen to pursue acting as an adult, I would have gone to comedy—not drama. I would never have pursued drama because I didn't know I could do drama. I didn't know I was such a heavy dramatic actress. I worked very, very hard and Billy Friedkin was a wonderful teacher because he taught me to work from my heart. His direction would be to make me feel emotional pain. Of course, he did that to everybody. He would make me remember something that was really sad, using my animals or something. When he got me good and upset, that's when he would roll camera. So the only way I knew how to work was from emotions. And I still work like that today."

As a fierce animals rights activist, Blair mounts the soap box: "I've loved ani-

imals all my life and, as I got older, I began to see all these problems with animals. I've always been anti-fur because of the way they trap them. Right now, we have a bill that we're trying to get passed that will stop the pelts from any animal that is caught in a leg hold trap from being sold. People are led to in fur stores as to how animals are killed. They're told that it's like a little euthanasia, and it's not. Their necks are broken. They're caught in leg hold traps. They're given poison. It's brutal and we will continue to bring this information to the public because I refuse to live on this planet and have people buying fur and wearing furs and being ignorant. In return, I'd like what happens to the animals to happen to their trappers. It's absolutely inhumane.

"As I got older, I was trying to figure out what to do. I couldn't go back to school and be a veterinarian. I was too famous to be a veterinarian. I realized I could work for animals internationally and touch, hopefully, many, many more lives than if I had my own practice. I'm completing my dream as a child to help animals. It's well known that, as children, serial killers mutilate animals. So how you treat an animal is how you'll treat your fellow man as you get older and, in turn, how you care about the environment and the planet. Everybody has to live on it. Everybody wants to have children and have a nice life but people are not being thoughtful about what's going on. You need to be respectful and you need to realize that everyone has got to participate in some way. Anyone who hurts animals or people has got problems. And they are certainly all over the place. There are so many issues. I had a calendar for pet theft awareness because my dog was stolen in the '80s, and that's something that I'll never ever get over. Animals are sold into animal research: 2.5 million

LINDA BLAIR

"There wasn't lots of movie work for my age group. [My nude spread] was supposed to show I was a sexy adult. But, in retrospect, I don't think it did anything for my career."



Top: Blair in *ROSE ANROBERT*, a provocative (TV) movie that "proved adult cinema." It was the precursor to her subsequent women-in-prison pics, including '80's *CHAINED HEAT* (above) which spawned a sequel 10 years after its debut!



TOR: CHRONICLES OF THE PARANORMAL hosted by Dan Aykroyd. The Office of Scientific Investigation has a team that is assigned to investigate any reports of paranormal activity. Blair plays author Rebecca Royce who suddenly finds herself in the middle of a murder investigation. A pair of grisly killings seem to imitate those described in her book. "I am a big fan of the show," says Blair. "It's like THE X FILES and it's about paranormal activity...anything that can't be explained. A friend of mine, Chris Chason, is a scientific researcher and he's the one who brought the show to Dan Aykroyd. They knew I wanted to be a part of it in some capacity, so they came



Blair sports her trademark EXORCIST scene in *REPOSSESSED* ('86). "One of the best things I have done."

up with a case file. Everything is based on a case file. This one is about a woman who had multiple personalities so they offered me a script where I could play a variety of characters. I'm proud of the work and it's a good Halloween show."

Blair's admirers have dedicated a consummate web site to the actress, which includes a chronicle of her latest career developments: <http://members.sbc.com/ultrindy/JDouglas/index.htm>. "The reason that address is so long," sighs Blair, "is because some hutt head registered my name and wants \$750, and up, to buy it back. I refuse to pay him for my own name."

The Linda Blair International Fan Club, 8033 Sunset Blvd., Suite 304, Los Angeles, CA 90046

pets are stolen and sold into research every year. I went on a national campaign and produced a calendar called *Animals and Their Celebrations* in 1987. It was for a group called Last Chance for Animals. We have a bill in Washington, D.C. that is very specific that a pet can not be stolen and sold into research.

"My campaign right now is the anti-slaughter campaign. It's called Save The

Horses because our American horses are being sent to slaughter and being shipped overseas for human consumption. It was brought to my attention three years ago. So I've been working on this for three years and finally it's Proposition Six on the California ballot. We had 750,000 signatures in opposition to slaughter."

Recently, Blair appeared in "All Hallow's Eve," an episode of THE PSI FAC-

DINA MEYER GOES BATS

THE SEXY SCI-FI SIREN HAS STOMPED OUT BUGS AND DRAGONS. THIS TIME, IT'S BATS.

By DAN SCAPPEROTTI



Meyer as Holiday (w/ Dougray Scott & Graham Mandy) in the UPN-TV series, *SECRET AGENT MAN*. "She's a workaholic, trying to get to the top."

She's jostled with giant bugs from outer space, data couriers from the 21st century and medieval dragons. In her latest vendetta, Dina Meyer faces off with homogenous critters, specifically killer BATS that swarm the American Southwest. It seems a Gallup, Texas community is plagued by the winged mammals—which had been formerly declared harmless—as a result of a scientific blunder.

The script was dispatched to the actress while she was shooting *SECRET AGENT MAN*, a TV pilot produced in Vancouver. "I read BATS and saw the people involved," recalls Meyer. "Although I knew that Louis Mornéau was a fairly new director, I thought he had an interesting way of shooting. So I said, 'Yes!'" Meyer plays Dr. Sheila Casper, a zoologist investigating the big bat attacks. "It's always fun to play the heroine in a movie. I read the script and the woman's role was really strong...and yet she has a heart. She's smart and she's sexy and she can handle herself. And I got a chance to work opposite Lou Diamond Phillips."

Salt Lake City, Utah stands in for the Texas plains and the extensive locations were all within one hour's dri-



Dina Meyer as JOHNNY MEMENTO.

ving distance of the capital. Park City, just east of Salt Lake, was selected as the site of the bats' lair. "Lou plays Sheriff Emmett Kinsey," notes Meyer. "Our characters are strictly partners. I think we respect one another. I'm sure we're attracted to one another, but the movie's about saving the world—not starting a brand new relationship. You have to wait for the sequel for that."

In one critical scene, noxious ammonia fumes—wafting from clusters of bat guano—poison the atmosphere. Suiiting-up in protective gear, Meyer heels that the dude "are not as comfortable as what I wore in *STARSHIP TROOPERS*. While investigating one of the Park City mines, we locate the roost that has all these rabid bats that are terrorizing the town. We had to work in these special suits. The wardrobe department designed the jump suits, gloves and boots that I'm wearing, but the prop department designed the helmet and the back pack. The helmet was about 10 or 12 pounds with the light on one side, so it wasn't evenly balanced. The helmet is screwed to a 12-pound back pack, that supposedly has oxygen within it, and the whole thing is resting on your neck and nothing is balanced. It wasn't like a space suit—where the helmet would



DINA MEYER

“What makes BATS scary is that it’s not about bogeymen, but about something that can really happen.”

we’re not really sure what he’s done to them,” notes Meyer. “He was playing with some kind of virus and it backfired on him. They’re not like bionic bats or like my character, June, in *JOHNNY MNEMONIC*. They’re more like mutant, rabid bats. They have a virus that they are infecting other bats with. For the most part, bats are herbivores. McCabe was playing with the wrong virus. And we have a problem if they’re going to become carnivores...

“What makes it very scary is that it’s not like a bogeyman movie or about a serial killer, and it’s not a slasher movie; we’re dealing with something that can obviously happen. It’s almost like *OUTBREAK*. Whenever you’re dealing with viruses it becomes very scary. And whenever people think of a bat, they think ‘flying rat’ even though rats are rodents and bats are mammals. We think of rats with black leathery wings spreading disease, sucking your blood, biting your neck and getting tangled up in your hair. McCabe did an experiment that got out of hand. Why would one want to make a better bat, anyway?”

The film’s CGI and visual technology were furnished by Netter Digital; KNE Effects handled the puppets and makeup. “They’re using both animatronic and CGI effects,” says Meyer. “We worked with the animatronics. We

Keanu Reeves, as *JOHNNY MNEMONIC*, stars Meyer. The sci-fi film was spun-off into a CD-ROM game.

be big enough and lock into your shoulders, and the weight can be distributed more evenly. The BATS suit is akin to walking around with scuba diving equipment.

“We’ve been making our descent into a real silver mine. They had a weird cage that we would get into. There were six cages attached to one another that could hold six people packed tightly. They’d load us up and send us 1500 feet down with no light. You’re just traveling down. It’s very wet, you feel you’re being rained on. When you see us running through the mine, we’re actually running through the mine. I was able to do it just as well as Lou did. Somebody would see me and condescendingly say, ‘Give the girl a break’ and I’d retort, ‘Wait a minute. I’m half the size of Lou and I’m wearing the same amount of equipment.’”

“The real mine was reserved for walking through tunnels to the roset—and for running after we find the roset. We’d go there and hang out all night. We’d take whatever we needed for the evening because it would have taken too much time to leave the mine. They had some water and some peanuts and trail mix. Sugar and water have been getting us through the evening, along with some box lunches.”

The bat dwelling was fabricated on a huge set. “We only worked in the mine’s roset for four days,” explains Meyer, “and that was at the end. The big roset set actually reminded me of the blood tunnels in *STARSHIP TROOPERS*. Everything else was pretty much shot on location.”

The sinister Dr. McCabe (Bob Gunton) is the catalyst for all the chaos. “He was working on these two flying foxes, which are the giant bats, and

BATS: Meyer with Leon Robinson and Lee Diamond Phillips. “We have to deal with mutant, rabid bats!”





Meyer vs. BATS: "An experiment got out of hand. These inmates have a virus that they're infecting other bats with. For the most part, bats are carnivores. We have a serious problem if they turn into cannibals."

had bats on a string, we had wind-up bats, wind-up bats on a string, bat cams, stick-on bats, bats that were strictly used by the puppeteers. We have these two bats that are the flying foxes in the movie; they were really big, wraparound bats. The bats would get on your back and they'd have a four foot wingspan. All the other ones are normal size."

The challenge for Meyer wasn't interacting with hordes of bats or shivering in damp, subterranean tunnels; it was the weird hours. "The seven weeks of split night shooting was the toughest part for me," she admits. "We would start out doing splits. That's where you'd work half day, half night. But as the week went on, we would wrap later and later until we were really on nights. You had no life working six days a week, sometimes five days. Sometimes we would have a day and a half off during the weekend. We would wrap production at six a.m. Saturday morning, but then your Saturday is shot because you go home and sleep all day. So you have Sunday off and everybody knows Sunday is the Lord's Day in Utah and everything is closed except the Mormon Tabernacle. If it's not closed, it's closing early."

She also developed a rapport with fledgling director Louis Lomax. "I heard through the grapevine that he used to be an editor," relates Meyer, "and that affected his style as a director. He's getting so many different shots in one scene. He'd shoot the same scene from 14 different angles. So when

he cuts together, it's going to look really great. We would only do maybe one or two takes for each shot, whether it was a closeup on me or a closeup on Lou or a two shot or an over the shoulder or a spinning, weird, funky, arty shot—whatever he and [director of photography] George Mooradian came up with. The two of them, working together, was fantastic. It was also grueling. Physically draining. Was it worth it? Every minute. I've rarely worked on a show where I didn't learn something. You're learning more and more whether it's about acting or filmmaking. If you can enjoy yourself, like I do, you're pretty lucky."

Acting wasn't Meyer's first passion. As a tyke, she trained as a dancer. When Meyer turned 12, she saw Alan Parker's *FAME* and was determined to enroll in New York's High School for the Performing Arts. Unfortunately, her aspiration hit a roadblock: "I knew that after high school I wanted to go to Juilliard and then Broadway. But my mom didn't think I should be in show

DINA MEYER

"Marketing failed STARSHIP TROOPERS. And had it been less gory, it could've been a PG-13 film."

business. It was too competitive. Just for a goof, my parents let me audition for admittance into the High School for the Performing Arts and I was accepted. But they wouldn't let me go! They told me, 'It's good that you got in, but that's not what we're going to do.'"

The family packed up and left their Queens, New York residence. "We moved to Dix Hills on Long Island," continues Meyer. "I lived there for a couple of years and then went to C.W. Post College. I studied business there. When I got out, I said, 'Okay guys, I've done enough for you. Now I'm 21 and I really want to pursue the entertainment industry. That's my calling.' At that point, I'd given up dancing so I went into acting."

Relocating to New York, Meyer supported her dramatic education with commercials. Three years later, she was cast in *WINNETKA ROAD*, a TV pilot produced by Aaron Spelling. "I met with him in California," recounts Meyer, "and he asked, 'If the pilot doesn't get picked up, would you be interested in being on one of my existing shows?' Hey, sure!" *WINNETKA ROAD* didn't make the cut, but Meyer was cast in *BEVERLY HILLS, 90210* as Professor Lucinda Nicholson. Two years later, the actress was transported to Slovakia—a small European country bordered by Austria, Hungary and the Czech Republic—for production of *DRAGONHEART*. She was cast as Kara, whom the actress describes as "a feisty young peasant girl."

Sean Connery vocalized *Dragonheart*, the dragon. "That was difficult," says Meyer. "Five months in Slovakia. We shot in Bratislava, the capital, and the suburbs. It's a beautiful country but they don't have smog checks. You'd wake up in the morning eager for a breath of fresh air. I would open the window, inhale and get two lungs full of carbon monoxide."

Meyer learned a technique that is becoming a standard for actors in this digital age: reacting to something that isn't actual-

BATS: Meyer and Lou Diamond Phillips. "We're strictly partners. The movie's about saving the world, not about starting a relationship. That's in the sequel!"



ly there until post-production. "I have a conversation with the dragon who isn't there," she grins. "The only movie I had done before that film was JOHNNY MNEMONIC. DRAGON-HEART was the first time I had to react to nothing. For rehearsals, they would tell us where the dragon was exactly and how far away it was. I knew that the dragon's eyes were eight feet apart and I knew that he was going to be four feet from me. You don't want to have a dead stare, you want to be able to look back and forth. It's tricky. Sean Connery was never around. I believe that while we were working our little butts off, eating really 'delicious' Slovakian food, Sean was playing golf at his house in the Bahamas or whatever. I'm sure he got paid a lot more than I did."

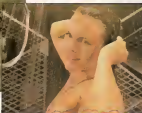


BATS (M). "The woman's role was strong and yet she has heart. She's smart, sexy & she can handle herself." **R.** As scene-stealing Dizzy Flores in *STARSHIP TROOPERS*: "She can lean on a dress and be sexy at a party, or be one of the boys and toss a football."

She's a no-nonsense girl, a low maintenance type of 'guy' She can toss on a dress and be sexy at a party, or she can toss a football around or she can kick back and have a couple of beers. She's kind of like the girl-next-door. She's your buddy. She's not like Carmen [played by Denise Richards], the beautiful, untouchable goddess princess. I'm sort of the type who's so approachable that she's comparatively inviolable." Then again, Richards' character—whose retinas dart right and left, left and right, like an antiquated ping pong video game—looked so much like a ventriloquist dummy that she grates the nerves.

Meyer recently wrapped a role opposite Sylvester Stallone in *DETOX*. "Sylvester plays a cop with a drinking problem," says Meyer. "There is an accident at the beginning of the film that sends him into a downward spiral, and he gets help from a detox facility that is run by cops for cops. I'm his love interest, Mary. I'm with him throughout the film... sort of."

Two months ago, Meyer returned to the Canadian set



In 1997—behind a trail of sumptuous trailers and a toy franchise—Columbia debuted Paul Verhoeven's *STARSHIP TROOPERS* to mixed reviews and lackluster boxoffice. "I think it failed because of poor marketing," affirms Meyer, whose performance as "Dizzy Flores" earned positive notices. "And the fact that Paul was so passionate about not taking out some of the blood and gore. I guess he felt that this movie needed that and this was his vision. I think that if

it was less gory or less graphic, they could have made it a PG-13 movie. It would have done a lot better because that kind of stuff really appeals to young boys, and I'm sure a bunch of young boys bought tickets for *BEAN* and snuck into *STARSHIP TROOPERS*. But maybe if there was less gore, it would have made it a whole different movie. It's like *STAR WARS*. Kids like that stuff, and adults are either going to get it or miss the heat. Dizzy Flores is like one of the boys.

of *SECRET AGENT MAN*. Cast as Holiday, a beautiful, highly skilled operative, she describes her character as "an eager workaholic striving to get to the top of the organization she works for. It's a very secretive government agency like the CIA but more secretive. No one has heard of us. We're dealing with spies."

Dina Meyer: sensuous and beautiful but too talented, and too down-to-earth, to be objectified as "untouchable." □

Devin De Vasquez



"I'm 38 and I've been in the business for 18 years, but I didn't want to be a B-movie queen. I wanted to be in the mainstream but it's pretty darn hard to get over Hollywood's stereotypical virginals."

Society Girl



By SANDI WEISS

Sure, she's decorative. But there's such a surfeit of eye candy in her glossies and film appearances that indulgent fans could contract a terminal case of diabetes. Her public indecency lik Devin De Vasquez to Andy Sedaris' bikini & halitosis sagas. They remember her sauntering on the beach, wearing little more than a glistening suntan, and popping off the bad guys with a spear gun. Personally, I can't buy into that fantasy. It turns out that De Vasquez only made one movie for Sedaris! But the starlet's abrupt disappearance, during the mid-90s, perpetuated the myth...

Well, she's back and more nuclear than a bad day at Three Mile Island. Her torrid but effortless sex appeal is tempered with swagger and a helluva sense of humor. Before I drop the query about her vanishing act, the former Playmate (June, '85) and STAR SEARCH winner blows-off formalities and flashes back. "Okay, my first film was *HOUSE II: THE SECOND STORY* (1987), and I played a virgin," says De Vasquez. "I didn't have any lines, but I was a main character in the movie. You just see me getting rescued... a lot. That was a fun movie to work on because it was my debut and I got to work with *CHEERS*' John Rutenberger and Arye Gross, who is a terrific actor. For a first experience, it was great..."

"There's a funny thing about that movie that happened to me on the set. There's a scene where they're getting ready to sacrifice me. They have this skull lifted above me and it was pretty heavy. And it fell on my head! I had a pretty big bump on my noggin and a terrible headache. They

"I'm not comfortable [with scripts] that are Sedaris or dark. I don't really like horror films. I would never do something like *THE EXORCIST*. Films like that absolutely freak me out!"

had to take me to the hospital, I had a slight concussion. The producers were nervous that I'd sue them or something. Of course, I wasn't even thinking like that. I was just like, 'Aw, I just have a really bad headache and I want to get through my first movie here!'

The film was a sequel to the previous year's *HOUSE*, a horror/comedy that opened to mixed reviews and a profitable gross (*CHEERS* George Wendt played a supporting role, if they cranked out any more *HOUSE* sequels, I suspect Shelley Long will be a shoe-in as the next boarder). "I had seen the first *HOUSE*, which was a little bit different from the second one," explains De Vasquez. "I knew when I was making it that it was definitely going to be a comedy. It seemed like it was going to be for children. It was a PG movie—no nudity."

The bombshell was not cast as a virgin in *SOCIETY* (1989). Brian Yuzna's dark, underrated allegory of bourgeois hedonism (cleverly camouflaged and marketed as a horror film). The class of privilege is envisioned as an incestuous Beverly Hills breed that feeds upon human entrées (i.e. non-conformists). The prey are served-up at orgies and literally absorbed into the amorphous "family" during orgasm. Sex is dispassionately reduced to slime and body parts. De Vasquez is transformed into a metamorphic appendage who humps as her body twists 360 backwards at the waist.

"I have to say *SOCIETY* was the weirdest movie I have ever done!" notes De Vasquez with considerable understatement. "It got a lot of critical acclaim, especially in London and Rome. The special effects were terrific. The people who worked on *NIGHTMARE ON ELM STREET* organized the technology. Billy Warlock is a terrific actor. But he and I had a little bit of a problem with the love scene. He was, believe it or not, more up-

"SOCIETY was the weirdest film I've ever done! And that's why I did the movie; it was so bizarre! The male lead was more uptight about our love scene than me."



De Vasquez and the cast of *SOCIETY*, Brian Yuzna's horror film about a parasitical, incestuous breed who "absorb" non-conformists into the family (Yuzna good, strange film?). One critic wrote, "It's BEVERLY HILLS, 90210 (wee hee!)"

tight about the love scene than I was.

"It was my first lead in a movie and I learned an awful lot. When I was reading the script, I thought, 'How are they going to get this on the screen?' It was just such a bizarre movie! But I still see it in the video stores and on cable. They play it a lot. It's just a good, strange movie—and everybody remembers it."

I ask the actress if the script overtly communicated

the story's risky, rebellious (and, consequently, non-commercial) content. "Yes," she exclaims, "and that's why I wanted to do it—because I thought it was so bizarre and so different. It was between me and another girl, and they hired this other girl. They were afraid I didn't have enough experience. In the first couple of days of filming, something happened between her and the director, and they fired her. So they brought me

back in and I got the part. It worked out well, but that movie is in litigation. It's something to do with the producers. I haven't had any residuals."

De Vasquez was subsequently cast in Andy Sidaris' 1990 shoot-'em-up, *GUNS*. "I was married at the time and I lived in Tennessee," she recounts. "I got out of the business completely for a few years. Another Playmate, Cynthia Brimhall, had called me and said that they were looking for a villainess for this movie. She recommended me. I hadn't done anything in a while and I wanted to try to get back into it. It was fun to work with Andy and [his wife/professional partner] Arlene. They're very nice people. In fact, I may be working with them again on one with Julie Strain. For what their films are, you re-



ally learn a lot because you shoot so quickly...[laughs]... You only get one or two takes at the most. When you can do a pretty good job on a low-budget film, you can't help but learn. Most of the movies I've done have been like boot camp training. I liked working with Erik Estrada. When I was 14, I had a crush on him when he was playing 'Ponch' on *CHIPS*. He was a very nice man, a very giving actor."

Four years lapsed until

De Vasquez resumed film work. "The next one I committed to was *LOW DOWN DIRTY SHAME* with Jade Pinkett and Keenen Ivory Wayans. Wayans basically wrote-in a scene for me, and it really funny. I thought that movie would do better than it did...I thought, 'Finally, this is the one that'll be a pretty good break for me.' I had been studying comedy. If you notice most of my films—stuff like *CAN'T BUY ME LOVE*—have been comedy. Even *SOCIETY* was a comedy, with its measure humor. I'm attracted to those kinds of films. I thought *BUSTED*, which I did with Corey Feldman, and *A LOW DOWN DIRTY SHAME* would lead to more work in comedy. But it really didn't."

De Vasquez learned the art of improv at L.A.'s Groundlings, a school for aspiring comedians whose alma mater have graduated to *SATURDAY NIGHT LIVE* and other lucrative gigs. "Lisa Kudrow had been my teacher," she smiles. "She was the best teacher I've ever had! Lisa was a hoot at the time...this was

"When you do a good job on a low-budget film, you can't help but learn. You shoot quickly on Andy Sidaris' films: you only get one or two takes at the most!"



De Vasquez as the "Virgin" in *HOUSE II: THE SECOND STORY* ("You see me getting rescued a lot"). An eclectic cast included Bill Maher and Andy Warhol.



sometime around 1991 or '92. It wasn't long before she signed-up for *FRIENDS*. I was as thrilled for her. I was like, 'Oh my God. It's my teacher!' She said that I had great timing and a natural comedic ability. She was giving, very patient and so talented. I think she is one of the most talented actresses out there.

"I always had teachers tell me that I had natural comedy ability, and if I could hone in on that looking the

way I do—it just hasn't been done that often. Maybe Brooke Shields is the only one out there who's both beautiful and doing comedy. It's hard for Hollywood to take you seriously when you're a pretty girl. You have to work twice as hard to get taken seriously."

I ask if she had ever declined a film role. "There was a movie I was offered...I don't remember the name of it...but it was low budget and it required me to kiss a

woman. I turned that down. I couldn't do it. I could do that today. I'm at a different place, and have more confidence in my acting ability and who I am. I think I've grown a lot as an actress—and as a woman. But eight to ten years ago? No. There was a lot of nudity. It was part of the character but I just wasn't comfortable with it. And I'm not comfortable with anything that's Satanic or dark. I don't really like horror films. I would never

do something like *THE EXORCIST*. That would just freak me out."

De Vasquez tried to navigate her career into the mainstream, but her ethnic appeal defied opportunity. "I'm French, Irish, American-Indian and Spanish," she notes. "I don't speak Spanish. Back then, most of the roles were for Barrio-type girls. They wanted a true Spanish accent. I had the look but I wasn't in that category. Now there are more roles for my type—thanks to Salma Hayek and Jennifer Lopez, those doors have been opened for Latinas. That's why I'm more into producing now, because I think that the future is going to be even brighter. In the past, I worked all the time. I did over a hundred commercials, always modeled for print work—never struggled in this business, thank God. But I know that there's going to be a lot more opportunities for me as I get older. So I want to try to stay fit and be in creative control of my own projects."

"I've turned down a lot of low-budget movies in recent years because I'm starting to get into producing. I'm 35, and I've been in the business for 15 years, but I didn't want to be a B-movie queen. I wanted to be in the mainstream, but it's pretty hard to get over the stereotypical viewpoints Hollywood has of you, especially when you're a Playmate. They think all you can do is be the sexy, pretty-girl roles. But things have changed now, because of satellite and cable. There are so many opportunities for Playmates today. But when I was a Playmate 15 years ago, it was just so hard to get away from that. Every time you've cast in a movie, they want you to take your clothes off."

She reminds me that her nudity, whenever applied to the printed page, has been reserved for *Playboy*: "I premiered in 1985. The following year, I won \$100,000 on *STAR SEARCH* as a spoken model and *Playboy* photographed me again, this

time as a cover woman. The only nude photos out there are old ones that *Playboy* reprints in lingerie books and stuff. Now I have my own web site, and it's the first time any of my fans can see nudes on me in 14 years. Julie [Strain] is my official photographer, she's the only one who has shot nudes of me since *Playboy*. So now I'm sort of reinventing myself at 35.

"Julie and I are producing my video, which is going to be really terrific, because Julie's the queen of those videos. To have her directing me, and me producing my own video, is really exciting. We're going to do it along the lines of the centerfold videos that they have out now. They're like little music videos with different vignettes and an interview with me. Sort of like, 'Inside the life of Devin De Vasquez' because I've been out of touch with my fans for a number of years. I still get a lot of fan mail. Now that I've got the web site, I realize that there is a whole new generation of *Playboy* readers that are collecting memorabilia on me. So it would be a good thing to give to them.

"Everything that Julie Strain has done is really far better than I did. When I found out that I do, it's sort of mind boggling. I didn't know that when I became a Playmate, I'd become a little icon one day. It's really kind of cool. Also, I still look good for 35, so I want to go that on film before the boobs go [laughs]. I've got real boobs! I'm as well about them now, while they still look good."

We discuss the trendier "natural" look. Implants are out (they're literally out of Pam Anderson, who resigned as every cosmetic surgeon's poster girl). "You know," says De Vasquez. "I didn't jump on the bandwagon like a lot of girls did in the '80s. It seems like every model I knew was getting their boobs done, whether they needed to or not. Unfor-



Replacing another actress in the role, De Vasquez sang *SECRETLY* as a detour with a sinister appetite. If The Time's song scene turns into sexual abstraction (R by Screaming Mad George)—4 minutes were blipped from the U.S. release.

tunately, my mother died of breast cancer at age 50. This was five years ago. I just thank God that I had no desire to do that. I'm very small framed, I have a 22-inch waist and I'm 5 foot, 7 inches. And I'm a 34 B-C, depends. I'm really tiny, so big boobs would have just put me in the B-movie category even more. If I had gotten my boobs done, I would look ridiculous. I just had no desire. It looked too painful. It's like, 'No, I'm allergic to pain. I'm not interested!' And then to find that my mother had breast cancer, I was so happy I made that decision. Once they go, they're gone. I won't ever do boob surgery."

A phone rings. A brief chat later, De Vasquez flips the receiver into the cradle and grins. "Casper Van Dien is producing a movie...it's a futuristic baseball movie. I will be playing a girlfriend of his. This is his pet project and I'm real excited about working with him. We go way back and we're really good friends."

Her agenda also includes a couple of low-budgeters with her compatriot, Julie Strain. "One is a comedy called *THE TRUTH ABOUT MEN AND DOGS*. Julie's into what we call Zen film-



making. We are basically letting art imitate life, or life imitate art. We shoot real stuff. There's not really acting involved. There is a video guy who comes and videotapes us whenever we feel like shooting something. We put it together as we go. It's not finished yet. It's just like a loose outline of a story. When you see it, it's going to be so cool because it's not scripted. That's the only way I can explain it. Julie is directing and I'm producing. Julie and I are such great friends because we're so much alike. She is such a highly creative person. She's always, always doing something.

"I've also written a sitcom called *POTLUCK*, which is about four beautiful, successful women trying to find love in the '90s. It's something I think all women can relate to. I play a Scarlett O'Hara-type. My character's very much a southern belle who is trying to get her head to pop out through psychics, astrology and love seminars. She's definitely a woman of the '80s, but she's very old-fashioned in the ways of courting. We're actually going to put that on the Internet. I'm excited about the Internet and the prospects of where that's going to take us in the future, especially with being able to create your own stuff."

The former Playmate has also organized Kids Eyes, "which is a self-help charity. We're giving scholarships to various inner-city schools for artistic programs. My goal is to build a school of performing arts for underprivileged kids, not unlike the one in New York. We don't have one here in L.A. I think children are our future and there's so much talent out there, especially with these inner-city kids—if they can just channel that energy in a way of positively expressing themselves; rather than through violence and drugs, they can do it through music, drama, dance and art. That's my way of giving back. I was in and out of foster homes as a kid. I didn't have a great childhood but I have a great adult life. I want to give that back to a child.

"I have a foster kid, named Sara. She's nine years old and she's in the same foster home that Marilyn Monroe was in. I'm a special friend to her. I see her every week. It's been a

"Back then, they wanted Barrio-type girls. Now there's more roles for my type. Thanks to Salma Hayek and Jennifer Lopez, the doors have been opened for Latinos."



Cost as "Cock" (3) in *SAVING PRIVATE RYAN*, De Vasquez performed *Batman* music...like blowing up stuff with a remote control device (4). The film was the catalyst that led co-star *Boyz n the D* (5) who recalls, "working for Andy & Arlene [Batman] was total fun. Even they admitted, 'These films will not be big award winners'."



very fulfilling thing to me, especially since I don't have children of my own right now."

Could she share her domestic venue with single guys in our audience? "I love to cook Cajun food," De Vasquez replies. "That's a real passion of mine. But I don't like to cook for just myself. I like to cook for

friends or for a really special man in my life."

Are you something of a singer, Devin?

"I really do want to be married," reaffirms De Vasquez. "And I'm definitely a one-man woman." She describes a past broken engagement and the prevailing heartbreak. "I don't want to put my life on hold

anymore, I'm moving forward. I don't know what's around the corner but I know that, whatever it is, it will be good. I'm not worried about it."

Another love in De Vasquez's life is her pet hound, Elvis. "It seems Julie has shot him with every centerfold who has a web site. He's in the *POFLUCK*

sitcom, too. He actually sings. He's just adorable and he's my baby! He's the light of my life. Since I don't have kids, he's my kid."

As we wrap-up the interview, I'm a bit bewildered with De Vasquez's myriad of identities: model, bombshell, actress, humanist, producer, practitioner of Zen filmmaking. So, while summarizing her career, I address her with one final query...

Devin, what makes you tick?

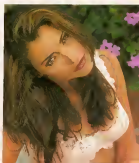
"The business is in my blood, it's part of who I am because I'm a highly creative person," says De Vasquez. "What I do doesn't really feel like work to me, because I just do what I'm passionate about. Every so often, you've got to reevaluate what you're really interested in doing. So many people do things they're not passionate about, and then they wonder why they're not successful. I think success and everything comes your way if you're in love with your work. It's so simple. It works in every aspect of my life. I believe in being true to myself."

De Vasquez respects Alicia Silverstone for her unruffled deflection of a "sometimes mean-spirited media. I identify with Alicia's 'Things come my way and I just go with the flow' attitude. It's never been about being famous or being recognized, winning awards or making a lot of money. It's always been about me doing what I like to do. If it was a role that interested me, I did it. If it wasn't something I was interested in, I could pass on it with no regret. Personally, I don't want to be a star. I like having my privacy, and being able to go to the supermarket and be a normal person."

"On the other hand, it's nice to have the recognition for the body of work that you have done, and have a fan base out there. I'm very happy with the way my life is right now. And I'm real excited about the future." □



De Vasquez's forth-
coming assignments
include production of
her own videos and
pitching a TV series.
"There's going to be
a lot more opportu-
nity for me as I get
older, so I want to
stay busy & be in con-
trol of my projects."



MODERN VAMPIRES

KIM CATTRALL IS A VAMP IN A COMEDY THAT'S SPARKED CRITICAL AND CENSORIAL MAYHEM.

BY DENNIS FISCHER

Cult director Richard Elfman (*SHRUNKEN HEADS*) and screenwriter Matthew Bright (*FREEWAY, GUN CRAZY*) are demythologizing a certain cultural/Hollywood icon in *MODERN VAMPIRES*. The cast of the satire includes Natasha Gregson Wagner (*BUFFY THE VAMPIRE SLAYER*), Casper Van Dien (*STARSHIP TROOPERS*) and Rod Steiger (*IN THE HEAT OF THE NIGHT*).

Van Dien plays Dallas, an American fighter pilot who plummeted into WWII Transylvania. His life is spared by Old World vampires, who prefer to exploit the serviceman as a stooge to acquire their green cards. He's also "persuaded" to acclimate to the breed's blood-lust lifestyle. The film shifts to modern-day Los Angeles. Dallas discovers the metropolis is officiated by Count Dracula (Robert Pastorelli), who—shielded by an entourage of bodyguards—manages a nightclub that caters to the undead. The pilot, who's decidedly an outsider, is attracted to another dissident, Nico (Wagner), she's a vampire, moonlighting as a hooker, who's identified in the press as the Hollywood Slaughter. In perverse homage to *Pygmalion*, Dallas' tutelage of Nico is critical to the femme fatale passing the societal standards of her bloodsucking peers.

The Storm Entertainment production was originally shot as *REVENANT*—a title which will be returned for the film's European release—which translates as either someone returning after a long absence or someone making a comeback as a spirit.

"We were never 100 percent set on



MODERN VAMPIRES lose their life force when stalked by Van Helsing and his accomplices. "These SOTA FX guys were just terrific," says the film's director, Richard Elfman. "Even on our modest budget, they did really delivered for me."

REVENANT because it is not even in smaller American dictionaries," explains Richard Elfman. "So we'd always intended to find another name. What happened was they'd already done foreign presales, so we let that title stay foreign, but we'd never intended to use that name domestically. The U.S. title, *MODERN VAMPIRES*, is a little on the nose, nevertheless, it tells you what the film is to a degree."

A combination of art and exploitation film, *MODERN VAMPIRES* is likely to offend the squeamish. In addition to the obligatory stakings and

blood gnashing, there's kinky sex scenes. Fetishistic lust and a club filled with naked, caged humans who are surrogate lambs for slaughter: the "food" are strapped to so-called monkey tables and surgically dissected into morsels of life fluid. It's Studio 54, vampire-style. See if you can spot the hedonistic reflections of Clinton America, where prosperity blinds a "me only" generation to the consequences of corruption and hypocrisy.

"It's a fun film but it's also a dark, social satire," comments Elfman. "It juxtaposes race, ethnicity, economics, life in Los Angeles and a lot of satire of Hollywood. [The vampires are] hip, they're chic, they're beautiful and they suck blood. Generally, it equates vampires with people who have no morality but just live for their own pleasure, their own excess and their own survival. And they thrive in Los Angeles."

"I started with a completely original, very wicked-out script. It's really an offbeat, dark, sociological comedy with a lot of miso—and the characters just happen to be vampires. But it's not a typical vampire story at all. We've got these chic, very sexual vampires, that kind of run L.A. by night, versus the religious and conservative Van Helsing, who unwittingly enlists Crispin from South Central Los Angeles to charge up into the Chateau Marmont to kill vampires. You don't see that one every day."

Elfman preferred Van Dien to play Dallas, even during the production's embryonic stage. In regard to the casting of the film's anti-heroine, Elfman notes, "We had read many actresses against Casper and there was a chemistry between Casper and Natasha



T: "There was a chemistry between Cooper Van Oost and Natasha Wagner," says the film's director "You can feel the heat." R: Released as *REVENANT* in Europe, the film debuted in America as *ROCKETS VAMPIRES*.

Gregory Wagner, and it was an unmistakable chemistry. That's a director's dream when that happens because it photographs. It isn't like two people who don't like each other doing a scene together. You could feel the heat. She's a great young actress.

"Nico is our kind of poor, white trailer park trash. She doesn't know how she became a vampire, and then that's revealed two-thirds into the film. It's very much a love story between Dallas and Nico. I thought I did a pretty tender 'vampire love scene' on the hood of the car. They hit each other's necks and writhed around to strains of ten-

der Mozart, intercut with beautiful sunsets and clouds over the ocean as they bit and writhed and humped and kissed. Ah, it was so sweet—if it were only not so bloody.

"There's an interesting theme running through all of Matthew Bright's work, with this poor, white trailer park trash. You saw it in *GUN CRAZY* and *FREeway*. He really went out with a girl named Nico, who was like this tough, beautiful little street kid. She was 15 or 16 years old at the time."

In Bram Stoker's *Dracula* novel, vampire exterminator Dr. Van Helsing is rendered as a good guy saves ambu-

THE DIRECTOR

"These vampires are hip, chic, beautiful & they suck blood. They just live for their own survival & success."

gust. But embodied by Rod Steiger, the updated Van Helsing is played with a shade of grey. He's obsessed with deep-frying the undead because one of the blood parasites transformed his own son, who's depicted as a kind of overgrown Hitler youth, into a vampire.

One of the film's more amusing conceits is Van Helsing's blissful recruitment of Craps, South Central gang members, into vampire hunting crusaders. He promises to subsidize Timebomb (Gabriel Casseus) \$1000 a week, plus a \$1000 for every vampire who is staked; naturally, the profiteering street operator volunteers to fill his quota (regardless if his victims are vampires or mortals). Timebomb suggests drafting his compatriots as his personal tag team ("Are you a religious order?" queries Van Helsing). He's immediately abetted by Soda Pop (Victor Tangunde), Le'l Monster (Cedrick Terrell) and Trigger (Flex).

Robert Pastorelli, cast as the film's hip Dracula, is a New York actor. As





Kim Cattrall & Udo Kier as hip vampires. "I think stronger females roles have found more of a foothold because of these independent films coming through," Cattrall told *EW*. "The women have control because the budgets are smaller—plus, there are more female executives than there have ever been before."

painter "Eldin Bernerky," he counseled MURPHY BROWN and starred in the critically-acclaimed television series CRACKER, which was doomed to failure because it required the public to think. The cast is balanced-out with veteran actors who portray Dalser's vampiric criteria: Kim Cattrall (1:1 & 5:6), Natasha Andrejchenko, Craig Ferguson and Udo Kier. Ferguson, visible in prime time as the eccentric Nigel Wick on THE DREW CAREY SHOW, almost steals the show as a flippant bloodsucker who savors the night life. "Craig is a marvelous Scottish actor," says Elfman, "and a delight to work with. He was very busy with DREW CAREY, too, but couldn't have been more accommodating for us, showing up at times that were awkward. He was always there for me. He's one of those guys who's a joker on the set, and really keeps the mood up even on long, hard, cold nights."

The casting of German actor Kier is homage to the actor's past encounters with vampires (SPERMULA, WARHOL'S DRACULA, BLADE, et al.). His character, Vincent, is Van Helsing's first victim. "I've really been a fan of everything that Udo has ever done, and WARHOL'S DRACULA is one of my all-time favorite movies," grins Elfman. "I told him something like,

"Udo—God!—I've been waiting 20 years to drive a stake through your heart." He's also a delightful man to work with. He's another actor who is multi-layered, and it's a delight for a director because even when he does tragedy, he's playing comedy at the very same time. He's just a great actor."

Kim Cattrall is no stranger to fantasy/sci-fi, what with significant roles in SPLIT SECOND, STAR TREK VI, BIG TROUBLE IN LITTLE CHINA and MANNEQUIN. The preferred pin-up of MISTIK, she has also been prominent in genre-related miniseries (INVASION, WILD PALMS, CREATURE). "Kim did a marvelous job as a vampire named Ulrike," said Elfman. "She's lived in Germany, so her German accent is impeccable. She's great,

THE DIRECTOR

"Biting each other's necks, they writhed across the car hood: it's so sweet if it were only not so bloody."

she's one sexy, beautiful and talented woman. Panthis, the pregnant vampire, was played by Natasha Andrejchenko and she's one of the biggest television stars in Russia. She was also 'Natasha' in LITTLE ODESSA. She was a great vampire. I was very lucky to get actors of high calibre to play this group of vampires."

One of Elfman's aesthetic decesses was to edit together a rapid montage of images whenever a vampire takes a bite out of someone. "That shows what's internally going on with them," he explains, "because, [to vampires], the blood is sex, it's drugs, it's speed, it's everything. And so it shows what's going on inside of the vampire's mind when they get that rush of blood. The audience gets to see what's going on inside the vampire's head when the vampire tastes blood. And it's likely you'll notice that none of the victims are sympathetic characters. We wanted to keep a little sympathy for the vampires. It's like you're supposed to think, 'My God, that guy almost deserves it.'"

The talented ensemble notwithstanding, the budget of MODERN VAMPIRES proved rather anemic compared to the director's proposed scale of the project. "You always want more time, more money, those kind of things," sighs Elfman. "You're under a very strict schedule. The unions hit me and screamed me one week into it. They unionized me, which just wasn't in the money on a low budget show like this."

"I shouldn't complain. When I'm at these European festivals, I realize how lucky we are to be working here in America because we have the best working conditions, the best crews, best facilities, most opportunities. But when you do anything controversial or off-beat, you don't get as much money to do it; and you have to work fast and tight, kind of be mean and lean. This was really fun and, artistically, it isn't very often that

Van Dier puts the bite on Wagner. "I started with a very original, whiskered-out suit," says director Richard Elfman. "It's really a dark, sociological comedy."



I get to do anything I want like this, however controversial. I was particularly lucky to have the cast that I have. They say that 60 percent of directing is casting, and I think that's true."

One production drawback transpired at a trash heap while the European vampires live in decadent splendor at the Chateau Marmont, Neo hides away during the day in an abandoned oil tanker's drums. The consequence of that impoverished setting, notes Elfman, "was that the tank was accessible at some crazy, militaristic guy's ranch. We were told we could do anything we wanted to with the junk, so we cut the back of the truck off. It has been abandoned from the Dust Bowl era and then it had burned in a fire."

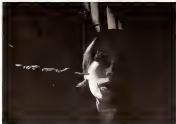
"So this guy tried to extort us and he locked us out. I was there with the whole crew and the cast, and I couldn't get in. I was told I would be shot if I came in, and then we had a big stand-off and I finally got in to finish those scenes."

Even the uptown shoot had its share of repercussions: "When we were in the Chateau Marmont, we blew out the power on the sixth floor when we were shooting Ulrich's apartment," recounts Elfman. "People were taking showers and yelling and the fire marshall came in and shut me down. That was a good one."

"Then when we were doing the mixing, something happened with the sound mixing place. They didn't pay some technician and they stole all of our sound elements and kept them hostage. That was a little scary, but nothing unusual (*laughs*)."

Not unlike *Denis Argen*, Elfman is a director who applies his personal touch to production—literally. "My hands are doing all of the staking in the close-up shots. I was even in black hand if it was a close-up of a [black character's] hand doing the stakings."

The film's special effects technology—including carnage and the physically-manifested extrication of life forces from staked predators—was developed by SOTA FX. "Those guys were terrific," says Elfman. "Even on a modest budget, they all really delivered for me. Also, they are fun guys to work with. They're



Director Richard Elfman describes leading lady Heta's Gregson Wagner as "a great young actress." Wagner's credits include *WES CRAMPTON'S MIND* (1995), with Lance Reddick, Giovanni Ribisi and Xosha Roquemore (3-R).



guys I like to hang with, joke with...so it didn't feel like we're working, it felt like we were playing. They look like linchackers, but actually they're boys who haven't grown up and they just love their work. Roger Knowles also works with them, he did our digital compositing and the morphing stuff."

The director's brother, composer Danny Elfman (*THE SIMPSONS*, *SLEEPY HOLLOW*, *THE NIGHTMARE BEFORE CHRISTMAS*), furnished the movie's main theme while Michael Wandmacher scored the "meat and potato" portions of the soundtrack. Richard Elfman loaded-up the remainder of the tracks with everything from classical to kitsch: Mozart, 3-8 Mafia, Handel, Reverend Horton Heat, dayinthehell and Bomboras surfin' music. "As a filmmaker, I'm inspired by music," he explains. "I get my visual ideas from music, and all of my images are musically driven. I can hear the music in my head, when I'm directing things on the set, in terms of like an inner tempo. But I've got 76 minutes of music in a 96 minute movie, so it's a lot of music."

"Normally, everything musically is

put in after, but I'm a little different in that I often have music preselected in my head. I'm a percussionist myself and when I'm on the set, I can feel a certain tempo and push things to that tempo."

"I have fun and, again, I was very fortunate as a director to have these actors to work with. It's a fun little film. Some people are going to like it, some people are going to hate it. I got to be a 12 year-old kid again with a camera in his hand."

Meanwhile, Elfman has already written a *MODERN VAMPIRES* sequel. *THE DINGUS*, another tentative project, involves a circus clown whose cosmic infection transforms him into a 300-foot giant bent on world dominion. He's also honing a "3 O'CLOCK HIGH-type teen comedy," titled *BUCK RUTHLESS*, and is collaborating with Adam Rifkin on "a kind of *WESTWORLD* meets *FATAL ATTRACTION* premise—but with supermodels. I have to finish that by the end of the year, so I'm writing my brains out right now."

Elfman is concerned about the global reception to *MODERN VAMPIRES*. Never mind that it's a black comedy: various watchdogs are focusing on the film's violent content. A Philippine censorship board was nothing less than incensed; its delegates claimed that only the opening credits would survive their scissors. And *The San Francisco Chronicle* described the film as "a bloody, ugly, prurient affair."

"It's one of those films that you take to the general public, and about half of them isn't going to get it," says Elfman. "But the other half get it and yell and scream at the wildest, most outrageous moments. The half that doesn't get it is outraged. People use the term 'outraged' too lightly. Outrageous means that some people are really outraged when they see it."

"I'm just a snickering boy who doesn't want to grow up. I played to my heart's content with this one. It isn't always that a director influences producers to let them do what he creatively wants. I had good producers on this one, and they didn't pull any punches. My word to your readers: don't watch this unless you can really take it." □

Fiona Loewi Top of the Food Chain

LAUNCHING HER SEX APPEAL INTO "THE OUTER LIMITS," SHE MAY WIND-UP ON A MARTIAN MENU IN A SUBVERSIVE "SCI-FI COMEDY."

By GARY KIMBER

Looking lovely with nary a touch of makeup on, Fiona Loewi relaxes on her day off. During the past week, she's been shooting TOP OF THE FOOD CHAIN. Cast as Sandy Hawkes, a "1950s-style" heroine, she's on the trail of outthroat extraterrestrials. But we're not exactly talkin' shoot-'em-up, here. Shot in Toronto, the film is a hybridization of sci-fi and black comedy that oozes out of the mainstream. Sample the incestuous relationship between Sandy and her brother Guy (Tom Everett Scott), or the heap of pornography that she's stocking in the basement. Some actresses may translate the character, in a professional capacity, as a handicap, but it's the riskiness of the role that hooked Loewi. "Those were the clingers for me," she explains. "It is quirky. Actually, we don't really know if [Sandy and Guy] have an incestuous relationship... I don't know, maybe she is a porn fiend. She is still a nice girl! I mean, why can't a sweet young thing also be a porn fiend? Why should Dr. Lamenté [Campbell Scott] be the only one who enjoys those magazines?"



A prospective repeat for Martians, Fiona Loewi is TOP OF THE FOOD CHAIN. Back of an action heroine? "I am probably more attracted to the cerebral stuff."

The aforementioned dad's peccadilloes range from rubber sex dolls to fetish magazines (i.e. pipe posing in uncompromising positions).

Welcome to the world of Exceptional Vista, a town isolated within the deviant psyche of its citizenry. "I don't find it fun taking myself seriously," smokes Loewi. "It's sci-fi, aliens, blue goo, people with crazy names and fishing channels. It's a challenge because there are certain things I find funny which I don't know if others will."

The actress was born in London, England "sometime

in the 1970's. I'm proud of my age, it's just that, in this business, it helps to say, 'I play early 30s.'"

When she turned two years old, Loewi's family moved to Vancouver, British Columbia. Upon graduation from high school, she enrolled at Montreal's McGill University. "I studied English and theatre for four years. I just wanted to act and see how I liked it." Loewi subsequently auditioned for LAMDA (London Academy of Music and Dramatic Arts) and was approved. Further cutting her teeth on Shakespeare and Chekov, she returned to

Canada and promptly landed a plum role in (NATIONAL LAMPOON'S) SENIOR TRIP (1994). "We shot that in Toronto, and I took a bus to work," recalls Loewi. "I played the good girl, the smart girl. In order to become a real achiever, she takes up getting drunk on tequila, puking and losing her virginity. It was so much fun. I just love doing comedy—being silly and goofy."

The following year, she supported John Hurt and Jason Priestly in LOVE AND DEATH ON LONG ISLAND. Directed by Richard Kwietniowski, the film was adapted from a short novel by Gilbert Adair. Loewi was so enthused with the script that she flew out to Toronto at her own expense, did a screen test for the director and, several days later, found out she got the role. Personally, I think she's impressed with Mr. Hurt. "John Hurt! As good of an actor as he is—and I think he is one of the best film actors we have working now—he is also a great person. An amazing man!"

"He's not bossy or anything. He is always completely open-minded. He would ask me how I thought he should say a line! He cuts

"FOOD CHAIN is sci-fi, aliens, blue goo, people with crazy names and fishing channels. It's a real challenge because there are certain things I find funny which I don't know if others will."

work?" He shaved his head for a role that only took him a few days. A lot of British actors are criticized for being mannered. John is so natural and real."

Loewi denies that the central message of *LOVE AND DEATH ON LONG ISLAND* is an older, introverted male's latent homosexuality. "I can't really speak about the connection between Giles De'Ath [Hurt's character] and teen heartthrob/actor Ronnie Baskack [Priestly], nor what it's based upon. I do not think there is a 'same sex' rapport between them. I didn't feel that as my character. Obviously, as a heterosexual woman, she would have had a problem with her lover being homosexual."

[Whipping into an impromptu yoga position, Loewi contorts her arms and legs...]

"Giles' interest in Ronnie

or whatever it is Ronnie's character personifies."

I ask Loewi to describe her character, "Audrey," who erodes the bond between both males when her boyfriend, Ronnie, professes his affection for Giles. "It's hard for me when I inhabit a character to describe her," says the actress. "Audrey was very loyal, with an openness, a vulnerability about her. I think she wants the best for Ronnie but she also is a stand-by-your-man kind of woman: old-fashioned in certain ways, caring and genuinely hurt when she realizes what is going on. When it comes down to protecting her honor, she can be fierce. In Gilbert Adair's book, Audrey hardly exists. She is much more fleshed-out in the script. She's inspired by the book more than anything. I was worried she wouldn't be a three-dimensional character. You keep seeing her serving cappuccinos and lemonade. I was worried about that image of always serving the guys. Why does she put up with being pushed out of the way when the two guys get together?"

Loewi's mother plays an active role in boosting her daughter's career. Earlier in the



FOOD CHAIN F. The role's quirkiness appealed to Loewi. R. She huddles with Doctor Laverne (Campbell Scott), sexual digressor, to deflect an alien attack.

out all the other stuff and it's just two actors trying to make a scene as good as possible. He is not a big ego but a huge talent. He can't help but make your scenes good.

"Hurt does discuss the character he plays in the third person. He will say 'What's with this guy?' and start laughing at him. And he is a lot of fun, too. If you

ask him to do a bit from *THE ELEPHANT MAN*, he'll say, 'The Elephant Man was all about this hand. Look at my hand movement. That's him.' He is able to make fun of himself which I like. When I saw him in Los Angeles, he was making *CONTACT* and he said, 'What do you think of my American accent?' How does this sound? Do any of these words not

is not purely a sexual thing or even romantic love. I think it is a mystification with the other in terms of culture and age. There is this fascination Giles has with something different. He is being opened up to modern technology and how he perceives American culture. There is also his fascination with youthful spunk and energy and nonchalance

day, the actress struck poses for *Flare*, a Canadian fashion magazine. "An enjoyable experience," she says. But baring, "My whole career isn't wrapped up in how I look. I kind of spent the whole model thing [guzzles]... My mom is the best. She'll buy a hundred copies of that issue. When my first movie came out, she bought tickets for all her friends

and they all saw it together. She lives in Vancouver, but flew out to spend the past week with me in Toronto. She called the Vancouver Film Festival incessantly, asking when they were going to show LOVE AND DEATH ON LONG ISLAND. It ended up being a gala event. I don't know if it was thanks to my Mom. She tried being anonymous."

The following evening, I observe Loewi sprinting past the front of a house and climbing ten feet up a television transmission tower. Several takes were required to get it right and, each time, Campbell Scott tossed a foot-high crucifix to Loewi during her ascent. "Cut, print!" yells FOOD CHAIN director John Paine. Between takes, Loewi affects a Scottish accent for no apparent reason. Maybe it has something to do with the late hours, the heat, the swarming bugs. "Campbell and I were just joking around," she shrugs. "His character is really gang-bro. Some of his ideas about women could be construed as a little old-fashioned. He is always calling me a 'good girl,' that sort of thing. We

FIONA LOEWI

"I loved working on THE OUTER LIMITS. My friend, Maria Conchita Alonso, recommended it. I got to do all the morphing & prosthetics stuff. [Director] Steve Johnson was a sweet guy."



Loewi, directed by John Paine (who helmed episodes of MAMMA MARRON), is tapped by predators (5) & inadvertently dicked as a patient by Nigel Taverne (3).



have a lot of free time hanging out on set while scenes are prepared."

But the source for Loewi's outburst of mimicry turns out to be her father, a Scotsman from Inverness in the north Highlands. Now retired, he used to work for the government of British Columbia as a highway safety engineer. "There's not too many actors in my family—or professional actors, I should say," she quips. "My dad

and I drove down from Los Angeles to Vancouver last year. I was always driving, but he is the highway safety engineer. He has to get his two cents worth in on my driving. If we were in two lanes on a highway, and there was a big truck ahead of us, he would start coaching me [slipping into a thick Scottish accent], 'Okay girl. Get Go! Go! Go for it. Go on now. You did it!' This went on for hundreds of miles. I told Campbell this story as

I climbed the transmission tower. He started telling me to 'Go, go, go.' It was middle of the night goofiness. I had no sleep, way too many capucinos and mosquitoes were everywhere. I smelled like a combination of Off-Skintastic bug spray, which was all over me, and Static Guard because my ripped dress was stuck onto me from sweating so much. Probably the chemicals were starting to seep into my brain when I came up

with the idea [referring to a prostitute that she improvised while fighting the aliens]. Our mutual insanity brings it up a level...you do things to keep yourself awake."

The conversation shifts back to her family. Loewi remains close to both parents, particularly her mother who works as a counselor for immigrants transported to Vancouver. "Both of my folks were great when I was growing up, totally supportive. I grew up with my mum who was a single parent from a young age. I still live with her. Anything I want to do, she's there for me. I can be goofy with her. I have a half brother and sister from my father's remarriage. Both are younger than me. My brother is interested in directing and my sister in acting."

Film director John Paine (THE BIG CRIME WAVE), an ardent reader of both *Cinefantastique* and *Femme Fatales*, cites several Hammer heroines as his favorite femmes. "John seems to have a very clear vision of this script, and of the final product," says Loewi. "He has been very encouraging to me. I just do my thing and he gives me the thumbs-up. He usually tells me to bring it down a notch. That's the extent of it. He doesn't butt-in too much which I like. I'm a bit of a control freak. He'll whisper things in my ear."

"Like what?" I query. "I can't give away all his secrets," she smiles. "I had to take John aside the first day because he is such a nice guy and so sweet. I said, 'I am not one of those actors who need to be coddled. If you want me to do something, just say, *Do this, do it this way*. I like a strong director. Generally, if you present the framework to me, I will make it work.'"

She recently wrapped an episode of Showtime's THE OUTER LIMITS, which was shot in Vancouver and directed by fix craftsman Steve Johnson (VIRUS, SPECIES 2). "I loved work-

ing on **THE OUTER LIMITS**," she smiles. "My friend, Maria Conchita Alonso, recommended it to me and Jason Priestly had directed one. I kept hearing what a great show it was, and wanted to get on it."

"It was an episode [titled *Balance of Nature*] with Barbara Rush. She plays a woman who turns into me by travelling back in time. So I got to do all the morphing and makeup/prosthetic stuff...[laughs] you can tell I'm really great with the technical lingo, huh?"

"First they took a plaster casting of my face. Then they did the same to Barbara's face. Then they made a face half-way between the two. The other thing they do, which is really terrifying, is they take the lines already in your face and make them deep and noticeable. Then they took a spray gun and squirted it over my face to give me fake skin. Then they put makeup over it. It was very scary. It's interesting to work with special makeup, but not very comfortable. I hate having extra crap stitched to my face and head. In my personal life, I rarely wear makeup. I hate having it on my face. I hate pointy shoes and high heels, too."

"I guess they use a computer to make it all blend from Barbara to me, and back again. They did the same thing with my hands. They take your own veins, draw on top of it to make it really blue and dark. They take any freckles and make them into human-gas age spots. They make your own hand look like this old, withered, creepy thing [shudders]. Steve Johnson was a sweet guy. I like him a lot."

In regard to **FOOD CHAIN**, she's cautious about being pigeonholed as an action heroine. "I am probably more attracted to the cerebral stuff," says Loewi. "It depends on the project though. I guess I am



L: Loewi reaffirms that she's been checked-out of her hotel. R: Inspecting Dr. Lamont's bed for subliminal messages or X-rated doodles ("She is a nice girl. I mean, really...why can't a sweet young thing also be a pain in the ass?").

were really wondering if they should call an ambulance. Everyone thought I had broken a leg. If you yell really really loud, it helps. I like to make other people around me concerned—and I like to make whoever did it feel real bad."

Cast in **BLACKHEART** as "a victim running for her life," Loewi co-starred with Maria Conchita Alonso, Richard Grieco and Christopher Plummer. "That movie is like **THE GRIFTERS** meets **RED ROCK WEST**," she shrugs. "Maria and Richard play two criminals who pick up men in bars. She lures them back to a hotel room, then robs them. One of the guys they rob was trying to track me down to tell me I had inherited \$10 million. They get into a fight and Richard basically tries to con me. He pretends to be this nice, boy-next-door type who falls for me. Then he ends up really falling in love and Maria tries to kill us."

She performed an episode of the Canadian TV series,

(**JOHN WOO'S**) **ONCE A THIEF** for the writer and producers of **TOP OF THE FOOD CHAIN**. The show initially united her with director John Woo. "It was a fun job. I'm a '80s chick, a sort of Mario Thomas/Mary Tyler Moore type with a tank top and mini-skirt. I got to throw a full Marsha Brady tantrum. The extent of my fight scene was trying to hit someone with a garbage can lid. I don't know why they don't see me as the hard ass, butt-kicking tough chick."

Though prospering as an actress for only the last few years, Loewi claims her adherence to the profession may be far from indefinite. "I enjoy it, and work hard at it, but will only keep doing it as long as it is satisfying to me. I don't know if it's something I'm always going to do. At the moment, in front of the camera, it's a fulfilling experience. All the other stuff gets tedious. The worst part is all the staff required to get a job: the auditions. It's like job interviews every day of your life. I like to work as little as possible." □

a hit of a wuss. I think it's fun running and looking around when you are on a steadcam, because you have to do it in slow motion. You can't just run really fast, you have to act like you are running fast but do it slowly—then stop and look around. No human being would do that if they are being chased.

"I don't like getting hurt. There was a scuffle in the scene I did yesterday, where one of the actors pins Campbell Scott up against a magazine rack. A bunch of guys pull him off and one of them stepped on my toe. I just yelled so loud that people

CARRIE SISSY SPACEK

RECALLING PROM PAGEANTRY THAT (LITERALLY) SMOKED, THE BLOOD, THE SHOWER AND AN ATTIC SCENE THAT WASN'T SHOT.

BY MIKE CHILDS & ALAN JONES

"I'd love to work on another horror movie as they are so stylized," she smiled between sips of breakfast at the Intercontinental Hotel in London. "If *CARRIE* is any yardstick to how horror films are going to be—yes, I want to do more!" Pitching the debut of the movie, Sissy Spacek didn't have a clue that she'd be Oscar-nominated for her performance in the title role.

Christened Mary Elizabeth Spacek, the actress was raised in Quitman, Texas (pop. 10,000), 90 miles northeast of Dallas. After high school she yearned for a career as a singer/songwriter and, with her parents' consent, departed for New York City. Upon her arrival in the Big Apple, Spacek boarded with her actor/cousin Rip Torn (*THE LARRY SANDERS SHOW*) and his wife Geraldine Page. When her musical career flunked, Spacek enrolled in Lee Strasberg's acting class. She paid for her food and education by posing as a photographic model. Making her film debut in *PRIME CUT* (1972), the youthful thespian supported Lee Marvin and Gene Hackman. Transplanting herself to another medium, Spacek was cast in TV movies, including *THE MIGRANTS* and *KATHERINE*, the latter a revisionary spin on the real-life Patsy Hearst story. But it was her role in *BADLANDS* (1973), as a murderer's 15-year-old apprentice/lover, that earned Spacek international attention. Directed in the film by Ter-



Spacek, nominated five times for an Oscar, earned an Academy Award as *THE COAL MINER'S DAUGHTER* (best Actress). Cast as Loretta Lytle, she performed her own writing

rence Malick, she was nominated for a BAFTA Film Award—the British equivalent of an Oscar—as Best Newcomer. Cast as *CARRIE*, Spacek played a persecuted, telekinetic outcast whose repressed hostility literally explodes on prom night. Based on a Stephen King novel, the movie grossed 15 times its \$1.6 million budget.

Exempting *THE COAL MINER'S DAUGHTER* and *JFK*, Spacek's non-commercial choice of roles have been limited to variable, uncompromising appendages of the female psyche. Even her only other genre film, *THREE WOMEN*, non-viscerally invokes its "horror"—schizophrenia and/or re-

birth—from female introspection. The Oscar-winner, who has been nominated for a total of five films, lives in Thompson Canyon, California, where she rides horses and returns to the simpler lifestyle and times of Quitman, Texas. But let's flashback to 1978...

*How did you manage to get the title role in *CARRIE*?*

Well, Jack [Fisk, Spacek's husband] was going to be working on it [as art director] and [director] Brian De Palma called me and mentioned that I ought to get the book and read it, as there was a part in it that might be good for me. That was way early on, before things were definite. I took for granted he wanted me to do the part, so I got the book and read it and got all into it. Then, two weeks later, his secretary called and said they wanted me to come in and read for it. When I got there, they were reading girls in groups of three! He must have called up everyone and said, "Here's a part that I think will be good for you!"

Every time we were called in, we were asked to read for Carrie, so I'd rub Vaseline in my hair and get all frumpy. But in my group of three, I'd always end up reading Chris Hargensen's part [the "bad girl" eventually played by Nancy Allen]. I just took for granted that would be the part I'd play...not that the part was what I wanted, it just evolved that way.

When Brian did the screen tests, I was very surprised that I was asked to test for Carrie and not Chris as I had assumed. It disturbed me a bit because



The film's showstopping scene (reshot) CARRIE's prom night (3)—senior students begin the persecuted girl with blood. She retaliates with rage (3).

I knew he liked this other girl. Only three of us tested for Carrie. I'd gotten a Vanquish commercial for the day the test was going to be, and I never got commercials. I called Brian and said, "How come I'm not testing for Chris?" He said, "You read Chris better than anybody, but I just don't see you in that part—as a sex-pot." I could have done that

part, but Brian saw me less as Chris and more as Carrie as I'd go in with this Vaseline in my hair. But unless something extraordinary happened in the test, he was going to use the other girl. I told him I had a Vanquish commercial for the same day as the test and asked what I should do. He said, "Do the commercial."

That was on Thursday,

"I had to stand on that stage while everything was on fire. My cue was, 'Leave the stage only when you can't stand the heat anymore. But walk slowly...!'"

and on Monday I was starting WELCOME TO L.A. The character in that movie was totally different. It was upsetting me because I was testing for a part when I already had one that I should have been working on! If I was testing, though, I was going to get it. You don't want a bad film floating around. You never know who might get to see it. So I crammed that night. I worked with Jack—he played the Tommy Ross and Margaret White characters—and I got it!

That blood dumped on you in the prom scene—real blood?

No. I was so into the part that I told them, at first, they could use real blood! It was actually a mixture of Karo syrup and food coloring. It was so sticky and I would freeze on the sound stage! Brian had intended to use a new modern school—California State University—but a big, modern glass school would have been too intimidating for Carrie. She would have crawled along the corridors to get to class! Eventually, we found an old abandoned school, Pier Avenue School, in Hermosa Beach, about 40 miles from

L.A. Jack rebuilt the gymnasium in the sound stage, as it had to burn. The special effects were very interesting. I had to stand on that stage while everything was on fire! I got all the hair on my body practically singed off! I got so involved in it! "Fire! It can't hurt me! I'm Carrie, I'll fix it!" While I was on the platform, my cue was, "Leave the stage only when you can't stand the heat anymore. But walk slowly!"

What about the sequence where you overturn Chris and Billy's car?

That sequence was shot fast but it was a stunt girl, not me. Because the film was so stylized, I wanted to do it—except I didn't want to get run over, of course! I worked with the stunt girl a lot because, at that point, I wanted Carrie's body movements to be so stiff. The car was rigged with a "cannon." When the stunt man got up to 60 miles-per-hour, he shot a two-foot telephone pole out of the bottom of the car which flipped it over! A second later, he blew up a gas can in the trunk which which flipped it over some more!

Was the stunt girl also used in the scene where Car-

Avenging herself at the prom, Carrie taps into her telekinetic. "All the hair on my body was practically singed-off by fire," recalls Spadek. "I got so involved in it!"



ric falls down the stairs?

Yes. They rigged a platform at the top of the stairs. When Piper (Laurie) stubs me, I fall back out of frame—fast last. It's so well cut that it looks like me, Poor girl. She had to do it three times! It's one of my favorite sequences: the stabbing, the fall, the scooting across the floor. I just loved it.

Did you like the way the telethon was played down in the film as opposed to the book?

Very much. There had been more planned, but one's imagination can make things more outrageous than can be filmed.

We played down the crying, too. I didn't want Carrie to be a little wimp who cried all the time. So anytime she cried, it was like hotting it in. There was never any release—she would cry but always push it back, so that she was like a time bomb all the time. Finally, it all comes out and she explodes.

The shower sequence [Carrie experiencing her first period] was very tricky. I knew it had to be horrendous and bigger than life. She had to give the girls a motive for being so weird. I used an etching from the Bible of a guy getting stoned to death. The Dore facial expressions are so intense and so much larger than life. The body movement too, I wanted to have a strange quality. When the blood hits, it's almost like she looks up to God. It's coming from the heavens and that's where God lives. I wanted subtle touches like that.

Did you find Carrie's transition from ugly duckling to prom queen difficult?

Not really. I came out of that, Texas proms, etcetera. That was the least exciting part of the movie. I hated wearing the makeup!

How about the dancing sequence with William Kurt?

I loved that. The rhythm of the whole scene got me excited. We were spinning on a circle, and the camera moved the other way. We had to be on camera every time we said a line. If any-

"A scene in Carrie's bedroom was cut from the film. She kept a box under the bed: inside was a snapshot of her dad, her poetry & the fabric for her [prom] dress."



7) Carrie and a smitten Tommy Ross (William Katt) are elected queen & king of the prom. The girls' total happiness will leave you a bit, "I think Tommy was so surprised with Carrie that he forgot she was the 'nerd,'" says Spacek. 8) Carrie hugs her cruel mother (Piper Laurie) after lashing her with kitchen cutlery. In Stephen King's novel, Carrie provokes her mother's demise via a heart attack.



one had explained it to me before we started, I would have said it was impossible! It worked, and I couldn't believe it. We were on-camera every time! At the right time! It's an exhilarating scene. You share Carrie's happiness. It really comes through. Brian does that kind of thing real well. He takes your emotions from a horrific moment to a funny moment to a romantic moment to a horrific moment.

He's such a physical director and such a fine boy.

The three of us working together—director, actress and Jack, the designer—were able to be totally involved with the project way before it started. We knew what would happen in any situation.

There was one scene cut out of the film, primarily because it was shot in similar fashion to the dance. It would've worked, but the

same technique wouldn't have. It established Carrie with herself. You saw Carrie's barriers: a smile that, in case her classmates suddenly changed their minds and realized she wasn't a nerd, she'd be ready. I wanted to show her alone, so you'd get a sense of her strength. The scene was in her bedroom upstairs, her only safe place. She had a box that she kept under the bed. I did the same thing when I was a child, a fishing-tackle box. Her inside self was in there, the real Carrie, the Carrie who was a poet and artist. She wasn't just a mashed up little girl. I wanted to show that something came out of being locked in that closet for weeks. Inside the box was her poetry, the fabric that she eventually used for her dress, a picture of Tommy Ross, a snapshot of her father. She was upstairs the day she'd been sent home early from school. The camera slowly pans around the room and you see flowers and pictures—a little girl's room, in fact. Then she sees her mother return and she runs around putting everything away and back under her bed. And this is where they started the scene—she grabs a sweater, buttons it up and puts the key in her box around her neck. But we couldn't use that shot because it was just too much spinning.

You may have noticed all the attic space between the stairs and Carrie's room? Well, the flooring wasn't finished and Carrie hid things there, too. It was her own private world. I wanted to establish that because, at one time, we thought that Carrie could crash through the floor to the kitchen after being stabbed—so she would literally crash through her own world, the one she had created.

Could you have seen a future for Carrie and Tommy Ross if the practical joke hadn't been played?

I'm sure. He was totally caught up in it. Carrie was

continued on page 90

CARRIE AMY IRVING

RECALLING HER HORROR LEGACY & LIFE WITH STEVEN SPIELBERG.

BY WILLIAM WILSON GOODSON, JR. & SAM L. IRVIN

"I was put on stage when I was nine months old," recounts Amy Irving. "I was kind of born in a trunk. My father [Jules Irving] was originally a theatre director, he had his own theatre. He started the San Francisco Actor's Workshop in 1954. All three of us kids were in the company and Mom was the lead actress. And then he was the artistic director at Lincoln Center Repertory Theater from 1968-1972."

Irving tallied more formal training from the American Conservatory Theater and the London Academy and in 1975, moved back to California (she was born in Palo Alto in 1953). The fledgling actress quickly earned work on episodic TV and, within six months, made her movie debut in Brian De Palma's *CARRIE*. She reunited with De Palma for *THE FURY* (1978) which renewed the former film's theme about teenage telekinetics. "I don't think it was as good a film as *CARRIE* in any way," admits Irving. "*THE FURY* was much more potty and, for me, there are some difficult places to watch. *CARRIE* had a wonderful appeal. Everybody has that feeling in their high school days of being the outcast, of not fitting in and the idea of revenge is sweet. It kind of touches into a primal time in one's life. Those teenage years are hell."

Her subsequent films included *VENTIL* (83) for first time director Barbra Streisand. "It was Barbra's dream to do that film for ten years. She was very loving to work with, very clear, very



CARRIE & Irving ensemble Emily Riegli. "I recognize a strangeness in Emily's character. And that brings back all of those haunted memories from the night of the prom."

fun." Irving was on a roll. Her performance earned an Academy Award nomination and she won an Obie for her Broadway debut in *Amadeus*.

Between 1985 to 1989, she was married to director Steven Spielberg, whom she met through Brian De Palma. Brian actually sent me to meet him on *CLOSE ENCOUNTERS OF THE 3RD KIND* knowing I was too young for the part. He just wanted us to meet. "Exempting an off-screen role as 'Jessica Rabbit's singing voice' in *WHO FRAMED ROGER RABBIT*, a film executive produced by her spouse, Irving didn't work with Spielberg. "It wasn't something I wanted to do. No, I really wanted to keep

my work separate. I had my own career."

"*ROGER RABBIT* wasn't work. [Director] Bob Zeemick needed somebody to lay down a track for the animators to animate the song. I went in as a favor to Bob. He ended up liking it and using it—I didn't get paid."

She was introduced to her second husband, director Bruno Barreto (*DONA FLOR AND HER TWO HUSBANDS*), when she was cast in his 1990 political thriller, *SHOW OF FORCE*: "We have a very different relationship. Ours began as a working relationship, and we are very much more a collaborating team as far as our work goes."

She was executive producer on their next film, *CARRIED AWAY* ("It was some-

thing Bruno and I did together. It was like a baby we created; it took us five years to put it together").

The 1996 release is an erotic and perceptive chronicle about an affair between a teacher (Dennis Hopper) and a promiscuous 17 year-old (Amy Locane). Their union impacts the teacher's relationship with his neighbor/co-worker (Irving). The actress addressed her lengthy nude scene with Hopper in cyberspace (via Mr. Showbiz): "Because Bruno is Brazilian and very comfortable in his sexuality, I think he was able to shoot it in such a way that it wasn't just about baring your body. It was about baring your soul, baring everything. It's about shaking up the leaves and waking up your passions, and living your life to the fullest."

Now, three years later, she says, "I think it's an extraordinary film. As a matter of fact, it's the best thing I've ever touched."

Cast in 1997's *DECONSTRUCTING HARRY*, Irving lauds the film's star/director: "I had a great time with Woody Allen. I met him in my early twenties and I

Irving is coached by Brian De Palma, who directed her in *CARRIE* and *THE FURY*. "Brian is a woman's director."



just found him to be someone who can be a little nervous, and distant, unless you make yourself very preferable. As a director, he works in meisters so much. He has to be choreographing each film in his head. Judy Davis and I went into work one day and we weren't going to get to the scene because Woody wasn't there. So she and I rehearsed it, imagining how it was going to be. When we came in the next day, and Woody put us on our feet, it was exactly the opposite of what we saw it as."

I breach conversation about CARRIE II, which tanked at the boxoffice earlier this year. Cast as "Sue Snell" in that film's forerunner, Irving reprised the role in the sequel. But, yielding to nostalgia, the actress focuses on a couple of films she made for Brian De Palma, including the classic CARRIE. We regress to another time and a much earlier interview...

Saturday, August 20, 1977. It's a wet night in the Windy City. Irving, 23, waits for the crew to finish setting up a scene for De Palma's THE FURY. She relaxes in a rented Winnebago. A visiting Carrie Fisher is seated in the back. Carole King music softly plays.

How did you first meet Brian De Palma?

I met Brian in an audition for STAR WARS. George Lucas was seeing people and Brian sat in on the auditions.

When you went to the audition, had you seen any of Brian's films?

No, I'd been in England for three years. When I got home, I kept hearing about PHANTOM OF THE PARADISE because my whole family just loved that movie. I hadn't seen anything he had done. I didn't know who he was. With CARRIE, I thought I was involved in some little movie. I hated the script. But I didn't know that he could do magic to those sort of things. When I saw the

"I hated the CARRIE script, but Brian De Palma could do magic. All my big scenes were cut out but, if I have to lose my stuff, I'd rather be in a tight film like that."



CARRIE II: Irving rehearses with director Kurt Suss, who describes the actress as "special, she radiates such a beautiful aura. It's like her inside shines out."

movie, I loved it. I knew the day I met him that I was gonna do CARRIE. George [Lucas] was really shy. He comes off, when you don't know him, as kind of cold. He was doing the interview, and I had just come out of the hospital from an operation. I'd been laid up for six weeks and I hadn't been in an audition for a while, so I was still kind of delicate. George was asking kind of statistical questions with his head buried, and I just wanted a little human warmth.

I kept looking over at the corner and there was Brian. He never opened his mouth but I just really felt something. When I walked out, I knew I was gonna do CARRIE.

Have you seen Brian's other films now?

Let's see. I saw HI, MOM, SISTERS, GREETINGS, PHANTOM and OBSESSION. I haven't seen GET TO KNOW YOUR RABBIT but he'd never push that. When I first got the part, he screened a lot of his films for others—not just to show

us—but to show cinematographers or whoever. That was when I saw most of his films and became a big fan. I'm sick of hearing people say, "Oh, the music was too loud in OBSESSION." If you give yourself to the experience of what that movie was, it just hit the liquid in your bones. It was a wonderful experience.

When I saw CARRIE, I thought, "My God! Anybody who could make that opening scene as tasteful as he did"—it was beautiful! I even got a lot of my stuff cut out of it. It was my first film and all my big scenes were cut out. I thought I would be really upset, but I'd rather be in a tight film like that and lose my stuff. I didn't even care that I didn't have any big scenes in it anymore.

When I read THE FURY, I said, "Brian, what do you want? Seventeen different varieties of hysterics? What kind of a role is that?" He said, "Well, you and I are gonna have to work on it and build a character out of it and do something with it."

I trust Brian to the hilt. I don't even go to dailies anymore. I used to go to dailies all the time to make sure I got the right take, but Brian and I always choose the same one anyway. He's such a good woman's director; I would love to work with him always.

Was there anything cut out of CARRIE that you miss?

They had a scene where you saw Carrie as a six or seven-year old and Sissy played the part. They made the fence higher and had her behind the fence. It was incredible to watch. And they had a little girl for the back shot of her running away. They had her in these young clothes and the fence was oversized. It was hysterical. I was reading a script at the time where they wanted me to play a 14-year old. I said to Sissy, "God, I can't play 14." She said, "Amy, I'm about to play six! Don't give me this you can't play 14."

What did you think when Brian said you had to walk in reverse for the final scene of CARRIE?

There I was in my costume and he says, "Okay, now you're gonna walk backwards." But I didn't know what he was doing. It was my first movie. Then we shot night for day—I just do what he tells me. I'm good at walking backwards.

Did you notice that you can see a car going backwards in the shot?

I never even noticed the car the first time I saw it—I didn't notice anything! Somebody says there's a bird flying backwards. The second time I saw it, I saw the car going backwards. That reminds me, some people actually thought I was a bad guy throughout CARRIE, which upsets me. Even when I start seeing the rope, some people still think I'm in on the whole thing. That doesn't make sense. Some of the reviews I read say that I'm in on the whole thing, and I don't like being misunderstood because I thought my performance



Living & Corinna Sedgwick as THE FURY act. "I DON'T THINK it's as good a film as CARRIE," admits living. "It's more pretty & there's some difficult places to watch."

was pretty clear. Even when we were at the American Film Festival and CARRIE won the Grand Prize, all the French judges were coming up to me, "Were you good or bad?" I couldn't believe that.

Didn't you used to date William Katt, who played Carrie's prom date, Timmy Rose?

I dated Billy when I first got back from England. It

was like a year before we tested for CARRIE. We were only together for a short time and then we became friends. Suddenly, we were tested for this film together. We tested with a scene that wasn't in the film, one of our big scenes that was cut out. It was in the back seat of a car and it was very physical. We were very lucky because we'd been through that; we were very comfortable with

each other, it was easy. We didn't end up having much together in the final print.

Your real-life mother, Priscilla Pointer, played your mom in the film. How is she doing?

Fine. She did a small part in NICKELODEON. She's played Diane Keaton's mother in LOOKING FOR MR. GOODBAR. She's doing a lot of television stuff. She keeps busy. I wanted her to play my mother in THE FURY, as she had done in CARRIE, but we decided to stay as far away from CARRIE as possible. She blew her wad on CARRIE, even though the mother in THE FURY was a better part. It's too bad.

You're now living with Steven Spielberg?

Who told you that?

I just heard that somewhere. I heard that you were living with Steven and his dog Elmer.

Our dog Elmer.

How did you meet Steven?

Brian set that up about a year and a half ago, when we were doing CARRIE.

Have you seen Steven's CLOSE ENCOUNTERS OF THE THIRD KIND?

No. I went to Mobile to visit for a while. I saw stuff being shot and I saw dailies now and then, but I'm so inexperienced when it comes to special effects and things. Steven wants me to have the whole experience. I know the script very well but I don't want to see any footage yet. I want to be surprised and I'm so looking forward to it. It's going to be a brilliant movie. I cried at the scoring session. I'm a very emotional person. Steven is brilliant but I don't even know that side of him. I mean, there's this Joe Schmoe off the street sitting here with me. He's this gross guy and he eats junk food and, suddenly, I see this genius. I'm very much in awe of him.

Would you ever consider working for Steven?

THE FURY: "I had to run barefoot every day through Chicago streets. I bruised my heel so I had to start running on the ball of my foot—I was in such pain!"





THE FURY: Irving on Chicago's lakefront. "The script is better than the book [note written by John Peverle]"

I would love to work for Steven but, right now, I want to make it on my own first. I do not ever want to be known as "Steven Spielberg's girlfriend." First I want to be Amy Irving. I grew up as Jules Irving's daughter. Every time I got anything in the theatre it was, "Oh, well, she's Jules Irving's daughter." Steven and I are very independent of each other and I have to have my independence. For him to respect me, I have to do it on my own, and for me to respect me, I have to do it

on my own. We've been together a year and a half, and it's terrific; but I don't want to put any strains on it at this point. [John] Casavetes wants to write a script for me, but he said only on the condition that Steven has to direct it, so that'll have to wait. I don't want to limit myself to not working with one of the top directors in the world by living with him. If I have to make a choice, I'd prefer to keep the relationship. Steven is producing a film called *THE BEATLES 4EVER* [released as *I WANNA HOLD YOUR HAND*], and that film's director [Robert Zemeckis] and writer had written a part for me. But because Steven's producing it, I don't get to be in it. They decided I'm too old. Steven doesn't think I can play 17 anymore but that's because he knows the woman, he doesn't know the child [Nancy Allen, cast as malignant Chris Hargenson in *CARRIE*, wound-up playing the top-billed role]. *THE BEATLES 4EVER* deals with the night the Beatles played *THE ED SULLIVAN SHOW*. They were staying at the Plaza, and it's like five separate stories of how these kids infiltrate. It's a wonderful script. They're talking to Carrie Fisher about it now.

When did you meet Carrie Fisher?

I met Carrie after *STAR WARS*. George brought her over to the house one day, and she had studied for a year in England. We just got to talking and became fast friends. She's about the best friend I have and it happened real fast. And then I went and visited her on her junket on *STAR WARS*, and here she is visiting me on *THE FURY*.

*How did you get the part in *THE FURY*?*

I was going to do *BIG WEDNESDAY* which was a nice, really beautiful love story John Milius is directing it. He is a friend of Steven's and a friend of mine. But he wouldn't test me for the damn film. I read

"In regard to *THE FURY*, I was frightened to death of the script practically every moment. I didn't want to be a Linda Blair. I wanted to play a person, not a thing."

it and I knew I was right for that part. So I fought my way into his office, I was really pissed off. I got in and I tested and, the next day, he offered me the part. I was so happy Steven was in *New York* at the time with Brian, and I called him and said I got the part. He said, "Amy, you're gonna get a phone call from Brian in the morning that's gonna confuse your life a little bit." I said, "What?" and he wouldn't tell me. The phone rings the next morning. It's Brian. "Amy, get on the plane to New York right now. [Producer] Frank Yablans wants to meet you. I want you to be in *THE FURY*."

I had not read the script. I'd read the book because I knew Brian was doing it. But I didn't pursue the film because the character in the book is 14 years old. I thought, "Oh, well. It'll go to Jodie Foster." After the call from Brian, I flew to New York and nobody in the world had read neither *THE FURY* nor *BIG WEDNESDAY*. I just had no idea what to do. I came home and my mother, my father, my agent and Steven passed pages

around from *THE FURY*. We weighed up a lot of pros and cons but when it came down to it, it was Brian. I felt like the Milius thing would have been a wonderful piece for me to do, but it also would have been very easy. *THE FURY* has been the most challenging thing I'm glad to be challenged. I was also happy for the first time to be number one on the call sheet. Now no one can say, "Did they cut you out of your film?" because they can't cut me out.

*Do you think the script to *THE FURY* is better than the book?*

The script is much better. There's a lot of interesting stuff in the book, a lot of different areas to go into. I think they really chose the right stuff to use. I was more into the psychic stuff than anything else. Maybe that's because that was my character, I don't know. All that stuff fascinates me. But it's very hard to make that sort of thing work on film. It's a clean script now.

I noticed that they're two endings in the script.

They just haven't really got a good ending yet. They

CARRIE 8. Emily Bergl and Irving. "My character, Sue Snell, is highly traumatized by the experience of the [original *CARRIE*]'s prove right. She has stayed in the '70s. Her home furnishings include records and Grateful Dead posters!"



don't know which ending they're going with. I mean, we didn't know the ending of *CARRIE* till like a week before we shot it. That was the last thing we shot. We never knew how it was going to end. All the girls were hickering over who got to be in the last shot. I lucked out.

Have you enjoyed filming in Chicago?

I want to go home. I love Chicago but I've had a grueling schedule. I had been running barefoot every day last week through the streets of Chicago. I had run and run and run and run barefoot on the cement. I bruised my heel so I had to start running on the ball of my foot. I was in such pain, and there's Kirk Douglas running along and I'm thinking, "I ran every day before this thing, I did all my homework for this. I did physical work to be ready for it. I did my homework, I worked on my psychic energy. I reached different states of consciousness so I can experience what it feels like to be in a psychic state and receive." And there's Kirk running and there's me just crying with pain. After we'd done these tracking shots back and forth all over the place, they didn't dismiss me and it was about four in the morning! I thought, "If I feel this way and I'm 23, Kirk [then 62] must really feel it. He better feel it. Why won't he admit it?" Then Frank came in and I said, "How's Kirk?" And he said, "Oh, he's doing sit-ups in his Winnebago." I found out later that he was kidding, but I believed him and he'll throw things like that.

I complain, "How many people do I have to watch die today?" It's emotional, it's draining. Kirk's been teaching me a lot. At first, I resisted it. I thought he was the old pro coming in and telling me how to act. I had a very emotional scene and I was going off for 10 or 15 minutes working myself



CARRIE (78). The dramatic shooter—Carrie's own pain living into the grave. Irving, who attended a sneak preview on Halloween Eve, "watched the entire audience jump out of their seats. Then I had realized how well it worked. And it scared me to death!"

up into this state, getting in front of the camera and doing it. Then he takes me aside and says, "You know, you have the script down, you really know what you're doing—so you don't need all that time to work up to it." And I thought, "My God! I have my ways of working and you have yours!" and I started to really not want lesson number 10 from Kirk. Suddenly, as I started to really get tired, I thought of all the things he'd been saying about conserving your energy for when it's important. If it's a wide shot, don't give it all. Save it for when you have to do the close-up. I had been thinking, "Oh, I'm a youthful person. I can do it all the time." Then I found I couldn't. Kirk knows how to make sure you get it in the first two takes. He doesn't miss a trick and I love him. I just think he's great. He's very supportive in his positive

energy towards me. He keeps saying, "You're going to have a brilliant career if you survive this film."

Did you know [co-star] John Cassavetes before this film?

No. We had rehearsed together a few times and he amazed me. At our first rehearsal, I'm pretending I'm crying on his shoulder and we really got into the scene. He's a very intense actor as I am, and we just connected. Then I'm supposed to kiss his eye which starts everything, you know. And suddenly the pressure in him builds up. He starts trying to get me. This wasn't written in the script. We had this little rehearsal room and he breaks every piece of furniture in the room trying to get me, and I don't have to act anymore. I'm screaming bloody murder and run up against this wall and it happens to be a fake wall and it starts falling down. I

keep concentrating on, "Die, John, die," before he gets me and the energy was just so exciting. He has that kind of energy, and Kirk has it too. I wish John and I had more to do together.

How much rehearsing did you do?

We read through most of the film. My big scene with Kirk has been totally rewritten. A lot of it is action—running stuff—so we couldn't really go through a lot of it. Kirk and Carrie Smadgrass worked together, and we'd get to change lines that we think don't work for us. Brian's very receptive to that. He feels that since he surrounds himself with the best actors...well, if they can't bring it off, then there's something wrong with the line. We had to change a lot of things. He let us improvise a lot, which is wonderful. It was just nice freedom. It was scary sometimes, because you go into dailies and think, "Oh, God! I was a jerk. Why didn't I stick to the script?"

What did you do to prepare for the role?

They told me I was getting hooked up into these machines in this school scene, where they read my brain waves and I telekinetically make a model train move. When you go into alpha, the alpha is turned into an electric current. Brian had gone to check out this equipment. I said, "Did you go on it? What was it like? I want to try it." So they set up this meeting for me to go to this little institute where they had all these incredible machines. I got booked up into it and it was kind of like in the film, because I went into 90% alpha right off. They said I have an exceptional talent. I called Brian and I said, "You guys gotta send me here. I gotta have a course." They said, "Okay. Go all you want." So I did an intensive course with them where I would learn how to get deeper into the different states of con-

sciousness. First, I worked on getting into alpha which took one day. The next day I went into the next state which is theta, which is like the dream state while awake—it's the very psychic state. I got to that really quickly. I just wanted to feel the sensation of what it is as I don't do phony things in the film. It's a wonderful therapy.

Are you easily frightened?

Remember when they were shooting *THE EXORCIST* and everybody said strange things would happen? And when they were shooting *THE OMEN*, strange things were supposed to have happened? When I was in my course with the biofeedback, they said, "Now it's really important for you to understand where things are coming from with the psychic energy, because you bring it to the surface and things can happen. You are not to be frightened by things happening. You have to understand them." Before the film started, a few things happened to me. I mean, things like making people bleed. I was in Hawaii with George and Marcia Lucas. I was walking down the street and I looked down and, suddenly, there was blood all over my foot. It was like an old cut I didn't even know I had anymore, and it opened and bled more than it should have. Then, a week later, I was driving along and I suddenly felt like I thought I was sweating and I looked in the mirror and I had blood flowing down my face. My nose was bleeding! Then I'd have dreams—agitated people in my dreams. Those things can happen anyway, but I immediately started saying, "Amy, you're definitely taking your part too seriously now."

Just what Fox Publicity is looking for.

Yeah!

What are your plans after THE FURY?

Nothing definite. I'm talking to somebody right

"Because [husband/director] Bruno Barreto is comfortable in his sexuality, he shot my nudity in a way that was more about my baring my soul than my body."



THE FURY. F. Irving poses for a gruesome, unkinetic showdown. B. With director Brian De Palma. Critics condemned the horror film for its graphic violence. As a result of the modest boxoffice (grossing \$15.1 million), production on De Palma's *THE DEMOLISHED MAN* was canceled. The script of the sci-fi film has been described as "a futuristic version of *SISTERS* and *OBSESSION TO KILL*."



now about a particular property I don't want to mention. And also, Frank and I are looking into something. He's really into getting me off the ground. I'm looking for my nice, quiet love story. I don't want to run around the streets barefooted or any of this stuff. I have never been so physically abused in all my life. But it's wonderful. I love this kind of tired. It's wonderful to get tired, but it's a highly emotional part. I'm con-

stantly at the height of emotions. I get so keyed up that I can't sleep. Sleeping in a hotel room alone—it's such a horrible thing to do. Tonight's my last night. I think I'm gonna go back to L.A. and sleep for a week! But I love it. Brian's so good because I'm super-sensitive. All he has to do is raise his voice to me and I'll be crying in the corner. I can't take it. He's always really very sensitive to what I need. When you've got crowds watching

you doing something, it's hard to clear everything out. He's made it a lot easier on me. He speaks an actor's language, he really knows how to get it out of you in the simplest way.

Is there a part for you in THE DEMOLISHED MAN, which may be De Palma's next project?

Maybe if it's called *THE DEMOLISHED WOMAN*. I really feel like what I ought to do is get out of this genre.

What do you think Brian De Palma has done for your career?

It's funny. When someone believes in you a lot like Brian does—you never want to let him down so you always do your best work for him. I was frightened to death of this script practically every moment—you're dealing with something that you can't really know, and we do a step beyond reality in trying to stay interesting and strong. I didn't want to be a Linda Blair. I didn't want to be a thing. I wanted to be a person. I was scared of it all. All I need is to see Brian sitting there. When he shot *CARRIE*, he was Mr. Book. He had so much pressure on him, he had to handle everything. Frank Yablons puts so much pressure off him. He takes care of things like coddling me and dealing with everything else, and he'll get out here and do second-unit directing. Brian has so much more freedom to do things and it's wonderful to see him happy while he's shooting this film. In *CARRIE*, it was like, "Get me back to New York." You couldn't go near him. But now he has freedom, which is wonderful to have. Every once in a while, when I do something and he'll raise an eyebrow to me, it'll be like the biggest thing. I don't want to let him down. I think that *OBSESSION* was Genevieve Bugold's finest performance. Sissy in *CARRIE*, that was her finest performance. Margaret Kidder in *SISTERS*, her finest performance and now—Brian—will this be my finest performance? □

CARRIE VS. CARRIE 2

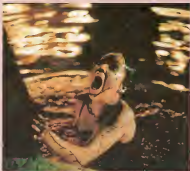
IT'S ABOUT FEMALE TROUBLE,
TEEN ANGST & PSYCHIC TRAUMA.

BY THOMAS DOHERTY

Flowing from Stephen King's nightmare vision of arrested adolescent development, Brian De Palma's *CARRIE* (1976) was a multi-layered, absorbent strength mix of telekinesis and menstruation, two messy effusions of mind and body. With *CARRIE 2: THE RAGE* arriving as a very late sequel (former waif Sissy Spacek is now playing the mom in *BLAST FROM THE PAST*), and with director Kati Shea unspooling a few vivid seconds from De Palma's model by way of blood ties (she does herself no favors by inviting comparison), the original bears a second look. Turns out, the years have done little to dry the primal torrent of the blood-caked horror classic. *CARRIE* is a force to be reckoned with at any time of the month.

The plot you know: a mopey misfit (Spacek, who received a surprising but deserved Oscar nomination from the usually horror-adverse Academy of Motion Picture Arts and Sciences) wreaks havoc at the senior prom when drenched by a bucket of pig's blood. Acting out a hard fantasy of teenage revenge, she single-mindedly zaps and stazes all the popular guys and laughing boys who have made her life a living hell at Bates, yes, Bates High School. Like so many Hollywood educational institutions, Bates is stacked with winsome beauties of malicious temper and low I.Q. A slovenly dresser and a hopeless valley ball player, Carrie does not fit in, which among this crowd is all for her credit.

The film's indelible opening sends up the red flag for



Emily Bergl in *CARRIE 2* ("In junior high, I was a geek. I was Carrie.") Her character, a blood relative of Carrie 1, played by Sissy Spacek, is heir to telekinetic powers.

the color-coded cascade of the telekinetic climax. Shot in steamy slo-mo, squads of nubile lovelies frolic in a girls locker room until the soft porn atmospherics merge into a surprise lesson in gynecology. Kept ignorant of the biological basis by her religious nut case mother (Piper Laurie), late bloomer Carrie experiences her first period in the shower and freaks out. Harpies all, a female pack comprised of hot numbers—like Amy Irving, Nancy Allen and P.J. Soles—laughs and tosses tampons at the hysterical girl quivering on the

shower room floor. In terms of social skills and peer group acceptance, Carrie makes the other members of the Stephen King Pantheon of Pubescent Misfits look like the cast of *BEVERLY HILLS 90210*.

King's ingenious hook was not the gift of teenage telekinesis, but the depiction of high school as a living hell. The high school has been a ripe site for teen-targeted terror since at least *I WAS A TREMAGE WERE-WOLF* (1957), when a lupine Michael Landon fled down the halls of his Alma Mater, transformed into a

hairy incarnation of juvenile deviance. No American teenager needs to journey to a Transylvanian castle for chills and thrills when monsters aplenty lurk in the cafeteria, gym class or the parking lot after school. Decades later, memories of secondary education can still induce cold sweats in survivors, a cultural legacy confirmed in the hilarious moment in *TOP SECRET* (1984) when the rock and roll espionage agent played by Val Kilmer dreams of wandering through a school corridor, late for class. He wakes up from the dream to discover he is being brutally whipped. "Thank God," he groans, as the lash comes down, "I



thought I was back in high school."

Yet, of all the horrific fates meted out during school days, perhaps the worst is to be rejected by the gang for terminal uncoolness, especially in matters of sexuality. Never a hospitable locus for erotic fulfillment, the high school is nonetheless the first testing ground for puppy love, dating rituals and, with luck, clumsy consummation: a tense state of constant lust and prolonged frustration. If, in the Hebbesian world of high school sexuality, girls and boys tend to de-

of high school sexuality, girls and boys tend to devote most of their energies to insecurities and crushes aimed at the opposite sex, a goodly number of humiliations can be inflicted by folks on the same side of the gender line. For girls, the teenage sisterhood is as apt to be predatory as protective, ready to scratch the eyes out of a bosom pal who gets in the way of the senior class Alpha male (hence, the appeal of the friendly female bonding in *BUFFY THE VAMPIRE SLAYER*, where the girl-girl spats end in warm hugs all around).

Significantly, the boys in *CARRIE* are ciphers. From first to last, in body and soul, this is a woman's picture. As Carrie's good-natured and ill-fated prom date, the golden-haired Tommy (William Katt) models the most elaborate coiffed of either gender, but precious little seems to be going on under his curls. Likewise, in his first big pre-*SATURDAY NIGHT FEVER* screen role, John Travolta affects the manners and intellect of an early Elvin impersonator, but he is putty in the hands of the red-lipped, cold-blooded Chris (Nancy Allen, at

"The boys in *CARRIE* are only ciphers. In body and soul, it's a woman's movie. Throughout, the teenage girls behave like a distaff tribe from *Lord of the Flies*."



Carrie (Sissy Spacek) brings tolerance to her mother's (Piper Laurie) extremist overreliance (RIP). Both actresses were Oscar-nominated. British critic Dendin Cannon noted that Sissy Spacek (R) "gets to the heart of the character, combining deep sexual repression and ignorance with needs & desires of any girl."



the time Mrs. De Palma), the true hane of *Carrie's* existence. The one good girl is Sue (Amy Irving, at the time Mrs. Steven Spielberg), who repents her tampon tantrum and altruistically sets up drippy Carrie with dreamboat Tommy. Throughout, the teenage girls behave like a distaff tribe from *Lord of the Flies*. The adults, however, can be quite understand-

ing: the most solicitous soul around Bates is the Girls Phys-Ed teacher, Miss Collins (Betty Buckley) who, in tormenting Carrie's tormenters, unwittingly unleashes the sinister machinery of the sinister Chris.

At home, meanwhile, when not ranting about the blood of the lamb and the lust of Eve, bible-thumping and child-abusing Mom locks Carrie in a closet with a creepy icon of the crucified Christ. She thinks her daughter's emergent sexuality and Yuri Geller act are signs of possession by...could it be...Satan? As usual, King's tedious anti-Christian screeds detract from the psychic center of the film: a teenager's home life is seldom as emotionally charged as her school life. Yet what makes even the overwrought domestic melodrama compelling is Spacek's performance as the child abused by parent and peer group alike. The pathetic keening of her Texas drawl, the downcast, defeated eyes, and the permanent slouch are heartbreaking signs of internal affliction. Gradually, she emerges from fear and skepticism into a growing awareness of her powers and trust in the prom date from heaven. Wounded and wary, Carrie is just coming out of her shell when... splash!

Of course, director Brian De Palma has a hell of a time with all the psychic trauma and female trouble. *CARRIE* showcases what became De Palma trademarks: the prolonged suspense montages, with the bucket of blood perched precariously above the heroine, the split screen action between a wide-eyed, existential Carrie and the death trap she makes of the prom decoration committee's work; even the way he slyly frontloads the female nudity over the credit sequence. *CARRIE* remains De Palma's only true teen pic and, with the higher budget but lower quality *THE FURY* (1978), one of his few authentically supernatural narratives.





Emily (pg. 14) is a adult who's "gifted" a with telekinesis in CARRIE. "I relate to her," says Fong, "because I never trusted the people who made fun of me."

Throughout OBSESSION, DRESSED TO KILL, BODY DOUBLE, and his other variations on REAR WINDOW, VERTIGO, PSYCHO, the Hitchcock apprentice has always been more intrigued by the precision orchestration of suspense than the blunt bludgeons of horror. However, despite a versatile career that has spanned genres as diverse as gangster films (SCARFACE), comedy (WISE GUYS), and combat films (CASUALTIES OF WAR) and encompassed slick commercial hits like THE UNTOUCHABLES and MISSION IMPOSSIBLE, he has never escaped the rap of being too derivative a talent. Ironically, or with poetic justice, one of his iconic still images, pace PSYCHO is from a shower scene—a female soaked in blood.

Though setting no style on period dresses, CARRIE had a profound impact on

teen pic horror in its famous post-mortem jolt, the kiss-off shock that kicks-in right when the film seems to be winding down for the end credits. The device soon became a ripe cliché in the haven't-stay-dead codas to a dozen "body count" movies of the late 1970s and early 1980s; but back in 1976, that final bloody arm reaching out from hell to grab Amy Irving packed a wallop. Ask anyone who saw the film in a theater during its original release.

Why does CARRIE still grip audiences—especially girls and women—when so many horror teen pics of the era play now only as gatcha-comedy? In Tim Burton's hispic about another auteur of teen-targeted horror, with appreciably less technical virtuosity than Brian De Palma, none other than Bela Lugosi explains the primal hold of horror on the female imagination. "It's the blood," he tells Ed Wood. □



An atoned Carrie (Sissy Spacek) is christened from queen with a blood bath (pg. 14). After the sequence had been shot, Spacek slept in the pig's blood for two full evenings "so it [the blood] would appear the same in every scene."

Cervy Movie Collectables

From **Femme Fatales**



Black Cat
"The Black Cat"
featuring the FF herself
in only 1935, as a
sensational murder
French model who
killed with every cat.
A 1935 color poster of Marie
Feytaud in a black
cat costume, originally
published by the
book publisher, is
included with the
book. \$24.95



The James Earl Ray
A gorgeous photo
poster featuring Ray's
subterranean scenes
from 1968. Includes
over 100 black and
white photos, including
the famous "I am the
devil" photo. \$24.95



Psycho
Janet Leigh's iconic
role as the woman
who killed the man
who killed the woman.
Includes over 100
black and white
photos, including
the famous "I am the
devil" photo. \$24.95



Click
Click the remote and
the girl goes away.
Includes over 100
black and white
photos, including
the famous "I am the
devil" photo. \$24.95



Bettie Page
If you ever wanted
to see the girl who
was the most
beautiful woman
in the world, this
book is for you.
Includes over 100
black and white
photos, including
the famous "I am the
devil" photo. \$24.95



Bettie Page
With a foreword by
Betty Page herself, this
book by Karen Black &
James L. Swanson tells
the complete story of the
greatest American girl.
Includes over 100
black and white
photos, including
the famous "I am the
devil" photo. \$24.95



Playboy Book
Playboy's "Playboy"
featuring the FF herself
in only 1935, as a
sensational murder
French model who
killed with every cat.
A 1935 color poster of Marie
Feytaud in a black
cat costume, originally
published by the
book publisher, is
included with the
book. \$24.95



The Black Cat
"The Black Cat"
featuring the FF herself
in only 1935, as a
sensational murder
French model who
killed with every cat.
A 1935 color poster of Marie
Feytaud in a black
cat costume, originally
published by the
book publisher, is
included with the
book. \$24.95



The Black Cat
"The Black Cat"
featuring the FF herself
in only 1935, as a
sensational murder
French model who
killed with every cat.
A 1935 color poster of Marie
Feytaud in a black
cat costume, originally
published by the
book publisher, is
included with the
book. \$24.95



Bettie Page
Bettie Page's
complete story
from 1935 to 1955.
Includes over 100
black and white
photos, including
the famous "I am the
devil" photo. \$24.95



Bettie Page
Bettie Page's
complete story
from 1935 to 1955.
Includes over 100
black and white
photos, including
the famous "I am the
devil" photo. \$24.95



Bettie Page
Bettie Page's
complete story
from 1935 to 1955.
Includes over 100
black and white
photos, including
the famous "I am the
devil" photo. \$24.95



100 Girls
Betty Page's
complete story
from 1935 to 1955.
Includes over 100
black and white
photos, including
the famous "I am the
devil" photo. \$24.95



100 Girls
Betty Page's
complete story
from 1935 to 1955.
Includes over 100
black and white
photos, including
the famous "I am the
devil" photo. \$24.95



Betty Page
Betty Page's
complete story
from 1935 to 1955.
Includes over 100
black and white
photos, including
the famous "I am the
devil" photo. \$24.95



Betty Page
Betty Page's
complete story
from 1935 to 1955.
Includes over 100
black and white
photos, including
the famous "I am the
devil" photo. \$24.95



Betty Page
Betty Page's
complete story
from 1935 to 1955.
Includes over 100
black and white
photos, including
the famous "I am the
devil" photo. \$24.95



Betty Page
Betty Page's
complete story
from 1935 to 1955.
Includes over 100
black and white
photos, including
the famous "I am the
devil" photo. \$24.95



Betty Page
Betty Page's
complete story
from 1935 to 1955.
Includes over 100
black and white
photos, including
the famous "I am the
devil" photo. \$24.95



Betty Page
Betty Page's
complete story
from 1935 to 1955.
Includes over 100
black and white
photos, including
the famous "I am the
devil" photo. \$24.95



Betty Page
Betty Page's
complete story
from 1935 to 1955.
Includes over 100
black and white
photos, including
the famous "I am the
devil" photo. \$24.95



Betty Page
Betty Page's
complete story
from 1935 to 1955.
Includes over 100
black and white
photos, including
the famous "I am the
devil" photo. \$24.95



Betty Page
Betty Page's
complete story
from 1935 to 1955.
Includes over 100
black and white
photos, including
the famous "I am the
devil" photo. \$24.95



Betty Page
Betty Page's
complete story
from 1935 to 1955.
Includes over 100
black and white
photos, including
the famous "I am the
devil" photo. \$24.95



Betty Page
Betty Page's
complete story
from 1935 to 1955.
Includes over 100
black and white
photos, including
the famous "I am the
devil" photo. \$24.95



Betty Page
Betty Page's
complete story
from 1935 to 1955.
Includes over 100
black and white
photos, including
the famous "I am the
devil" photo. \$24.95



Betty Page
Betty Page's
complete story
from 1935 to 1955.
Includes over 100
black and white
photos, including
the famous "I am the
devil" photo. \$24.95



Betty Page
Betty Page's
complete story
from 1935 to 1955.
Includes over 100
black and white
photos, including
the famous "I am the
devil" photo. \$24.95

Fatale Collections

Ordering Information

- Visa/MC acceptable
- Make checks payable to:
FEMME FATALES
- Foreign orders
- Visa/MC or international postal money order only (US funds)
- Refunds or exchanges given for damaged merchandise only
- No refunds given for subscriptions
- Illinois Residents add 7.75% sales tax to all but magazine orders

• Mail to: **Femme Fatales**
P.O. Box 270,
Oak Park, IL 60309



Femme Fatales Slider
Here you can order all Femme Fatales in one condition. Covered in Orders ordered vinyl with leather strips to hold your inserts in place. Easy to insert and remove. \$17.95

Shipping Charges

- Magazine back issues or subscriptions: Free shipping.
- Books, trading cards, calendars, T-shirts: \$1.50 U.S. - \$3.00 Canada/Foreign etc.
- Sliders: \$8.00 ea.
- Videos: \$4.50 ea.

Magazines, books, T-shirts, posters and orders are shipped via U.S. mail. Videos are shipped UPS.

ALLOW 6 TO 8 WEEKS FOR DELIVERY

ORDER BY PHONE (Visa/Mastercard) 1-800-758-5515

Processing charges apply for credit card orders. For customer service please call (708) 364-5544

(PLEASE PRINT)

ITEM	VOL. & ISSUE # (with cover number)	PRICE	QTY.	TOTAL

ITEM

(Add any additional items on a separate sheet)

Subscriptions:

FEMME FATALES

- ☐ 12 issues \$45 (\$17.50 foreign)
- ☐ 36 issues \$120 (\$39.50 Can./foreign)

☐ I see a new Femme Fatales subscriber on a subscription standing for 14 issues. Send me the FREE subscription SLIDER EYE video

Ship to:

Name _____

Address _____

City _____ State _____

ZIP _____

Country _____

SUBTOTAL

TAX

SHIPPING

TOTAL

Method of Payment

- ☐ Visa ☐ Mastercard ☐ Check or Money Order

Card Number _____

Expiration Date _____

Signature _____

*This must be 18 or older to order items marked with asterisk. SIGNATURE REQUIRED

SISSY SPACEK

mentioned from page 48 much more sensitive than Sue Snell (played by Amy Irving)—remember when Sue and Tommy were in the teacher's office? Well, she says "We want to take Carrie to the prom, don't we?" Tommy was more arrogant and sarcastic with Sue. I think he was so surprised with Carrie that he forgot she was the nerd. If anyone had tried to relate to her, they would have known she wasn't.

Was that your hand in Sue Snell's climactic "graveyard" nightmare?

Yes, it was! Jack dug the hole, Brian yelled "Gosh" and that was my cue. Those rocks were pumice and they were heavy. It was the last day of shooting and I was all dolled-up and they wanted my stand-in to do it. But my hand is my hand! It was claustrophobic but very exciting. I couldn't see and what with the blood being slippery, I almost broke Amy Irving's arm! The rocks scratched my arm to bits all the way down but I wouldn't have missed that for the world!

Can you see a future for yourself in the horror film genre?

I always wanted to do a horror movie. I've been very affected by them in the past. It would all depend on the director and the project. I'd work with Brian again. He has enormous respect for actors. I had more freedom on *CARRIE* than anything else I'd worked on.

At one point, Brian thought about me for *PHANTOM OF THE PARADISE* but someone told him I couldn't sing! I started out as a musician, playing a 12-string guitar. I'm one heavy rock'n'rollie! You'd never have guessed now. I eventually worked on *PHANTOM* as set decorator. The film didn't work but it could have, and it would have been a neat film! ☐

After *CARRIE*, Spacek made 1981's *RAGGEDY MAN*, directed by *CARRIE* art director and husband Jack Fisk.



R. A. Smith

P.O. Box 60373
Ft. Myers, FL 33906
Images from

The Dark Side of Imagination!
Send \$5.00 for Color Brochure



LETTERS

SAPPHISM & SCI-FI (864)

While I'm grateful that *FF* had the courage of its convictions, what with printing my "Sapphism & Science Fiction" article completely intact, I now have reservations about some of the semi-nude poses that I voluntarily struck. Naturally, I have no qualms about Duane Peltou's resplendent photography. It would be my privilege to work with him in the future.

Bottom line: it's time for a change. Yes, I pose in the buff for artists Derian and Dave Nestler because they render me into powerful medieval icons. But being photographed in the nude—sans Derian or Nestler's "femme fatale" personas (e.g., as Medusa or Aphrodite)—just makes me look vulnerable; it may also detract from my credibility as a journalist. In the future, one photo of me—as the author of a *FF* profile or retrospective—would suffice; the balance of the photos should be focused on the women who are summarized in the piece.

I hope the readers and fans are supportive of this change. I certainly don't pass judgment on the beautiful femmes who pose for *FF*'s centerfolds and profiles: the women chosen by the magazine's staff are cerebral as well as sexy.

Roxanne Michaels
Maywood, New Jersey

I hope that Roxanne Michaels can be persuaded to turn her fusion of "Sapphism and Sci-Fi" into a book. In spite of our lifestyle being severely chastened in Hollywood (until we protested an episode of *POLICE WOMAN*, circa 1978), there are subtle strains of lesbianism even in junk food like *THE BRAIN THAT WOULD-N'T DIE* (1962) and *DEVIL GIRL FROM MARS* (1955). What phases me off is that we have a "graduated" from ambiguous to the point-of-obfuscation (*THE HAUNTING*, '68) to only ambiguous (*GENA*).

Sandra Brooks
Whitestone, New York

IT'S "SCREAM QUEENS: THE MUSICAL"

I was in awe to see Brinke Stevens, *FF*'s first cover

woman, back home (i.e. the front cover of *FF* #84). Brinke and Michelle Bauer admit that their tenure as "scream queens" turned into career crimpers; the past, however, won't blench Michelle's track record as a great (sexy) character actress nor Brinke's future as a screenwriter. Can't wait to see *Scream Queens: The Musical*. I concur with director Scott Martin, and hope that he can engage authentic genre-driven actresses for the road show. Bring back Frances Rainer (BREEDERS), J. J. North (ATTACK OF THE 60-FT. CENTERFOLD) and Kathleen Kinmont (BRIDE OF RE-ANIMATOR).

Mal Fack
Ontario, Canada

Thanks and thanks again for the wonderful cover story! Couldn't ask for more. You actually made this "gentlemanly gray-haired show salesman" crack a smile! It's the perfect nudge to help us raise the rest of the money, and get this show going again by Halloween! I will push our Chicago contacts as well. We will keep you and Laura (Schiff) abreast of our progress.

Scott Martin
scmartin@tuno.com

LES FEMMES

Thanks for the interview with STAR TREK: DS9's Nicole de Beer (88). Her non-glamorous role in *CUBE* is extremely underrated (the Sci-Fi Channel televised the film without cuts); as a mousy intellectual, her transition into sexier in *CREDIBLE* and *TRIGGERS*. She's hot!

Michael Leeban
Fort Collins, Colorado

Will Sarah Michelle Gellar (84) please give *CRUEL INTENTIONS* a rest? That film is the MÖMME DEAREST of the 90s.

Karen Robinson
Tempe, Florida

In *FF* #82, Salma Hayek describes the *WILD, WILD WEST* screenplay as "very funny...the characters are intriguing and lovable." In the movie that finally I saw, the "lovable" characters tried to



Readers demand Frances Rainer (*BAD GIRLS*)' DORMITORY, BREEDERS, THE MUTILATOR) to rescue her film sovereignty for hot musical.

with "comedy" by perpetually dressing up in drag and spewing-out gags at the expense of the handicapped. Ex-femme fatale Hayek was literally the "butt" of Benny Hill jokes.

Gloria Davies
Washington, D.C.

Saw the final broadcast of MYSTERY SCIENCE FICTION 3000 (3/8/99)—an un-sentimental hybrid of the final episodes of *MARY TYLER MOORE* and *SEINFELD* (but more clever than the finales of both aforementioned sitcoms). Final scene, Mike, Steve and Crow—whe-plunged to Earth—are seated in front of a TV, watching *CRAWLING EYE* (televised from a Milwaukee station). I laughed so hard that I cried. And cried. Bye guys, bye Pearl.

Julian McWhirter
Beverly Hills, California

How about an interview with Terri Ivens, who was cast as "Sharon" on Full Moon's sci-fi series, *TRANCERS* (specifically, Parts IV & V, *JACK OF SWAGGERS* and *SUDDEN*).

E W Reems
Memphis, TN

Please print an interview with driven-dava Annen Ford (*BIG BIRD CAGE*, *INVASION OF THE BEE GIRLS*).

Robert L. Watson
Hiber Heights, OH

FAN CLUBS

Send self-addressed and stamped envelope, if you wish a reply.

Sara Barrett
P.O. Box 1666
Canyon Country, CA 91366

OC Costigan (83)
e-mail: oc2000mp1@aol.com

Devin DeVosquez (p. 32)
www.devindevosquez.com

Derian (83)
www.derianart.com

Griffin Drew (84)
P.O. Box 16753
Beverly Hills, CA 90280

Denise Duff (82)
www.deniseduff.com

Faave (56 & 6:12)
www.jimbalestados.com

Christina Fallon (86)
www.seximag.com

Jillian McWhirter (74)
P.O. Box 6306
Beverly Hills, CA 90212-6306
jilliamcwhirter@hotmail.com

Roxanne Michaels (7:13)
e-mail: roxfan@msn.com

S-f sirens/fantasy femmes
www.sraaby.com

Sidaria: Siskins/Ballistics
www.andysidaria.com

Claire Stannfield (86)
www.clairstannfield.com

Peggy Trentini (42)
www.peggytrentini.com

Mamie Van Doren (58, 8:3)
www.mamievandoren.com

CLASSIFIED ADS

Reach thousands of avid Science Fiction fans with your ad. Classified ads in this space are \$6.75 per word, caps \$2.50 unless per word and caps \$2.50. Ads per word. Shipping costs is \$2.00 to \$3.00 per column inch for ads currently in. All ads are payable in advance. Send your ad to: SFFA, P.O. Box 273, Oak Park, IL 60302.

ALLISON HAVELI-WANTED—1956 Episode of *Masters of Deceit*, *Frontiers*, *Group Fantasy* with Charles Brown, David Malt, *Darkling Valley* film, sci-fi, dark, anything weird. Contact C. Haveli at: SFFA, P.O. Box 273, Oak Park, IL 60302. E-mail: haveli@att.net

The Best of Japanese Anime II

For Mature Audiences Only!



Get Cutting-Edge Anime Action!

Wrath of the Ninja is the latest anime action video in our cutting-edge Japanese Anime. And it can be yours with THE BEST OF JAPANESE ANIME II. It's uncensored, uncensored—and only available from Columbia House Video Library!

Preview Your First Video FREE! WRATH OF THE NINJA will have you fighting an army of demons! Check it out FREE for 10 days—if you can handle it, it's yours not only FREE plus shipping and handling!

Keep the Anime Mayhem coming! Future videos include the killer robots of PATLABOR MOBILE POLICE and the lethal visions of the LEGEND OF LEMMEAR. And all of the hyper-action-packed videos in THE BEST OF JAPANESE ANIME II are so wild, crazy, intense, only it's for Mature Viewers Only!

Order your FREE Preview of the Future of Anime today!



FREE Preview

Imported from Japan

Mail This High-Intensity Video Reply Form Today!

YES! Send my first video of THE BEST OF JAPANESE ANIME II for a FREE 10-day preview. If I decide to keep the video, I'll pay just \$4.95 plus \$3.75 shipping and handling and become a subscriber to the series. If I do not choose to keep my introductory video, I will return it within 10 days, uncanceled and be under no further obligation. Otherwise, I'll receive another video every 4 to 6 weeks, and I'll always have 10 days to return it. I'll keep only the video I want for just \$19.95 to \$24.95 plus shipping and handling, and return any others within 10 days. There's no estimate to buy and I can cancel at any time.

Do not M26
C20/C20/C2C

☐ No
☐ Yes
☐ Yes

Name (Please Print)

Address

Age

City

State

Zip

Phone Number ()

Age

Sex

Note: All video rentals are subject to change. Columbia House Video Library reserves the right to request additional information to verify my subscription. I warrant my subscription will be renewed every month unless I notify you otherwise. I warrant my only applicable law will be in all states.

MAIL TO: re-TV Video Library, Dept. M26, P.O. Box 1112, Terre Haute, IN 47611

Visit us on the web at <http://www.columbiatv.com/vl>

© 1999 The Columbia House Company
The name and logo are trademarks of The Columbia House Company
All rights reserved.

re-tv **COLUMBIA**
HOUSE VIDEO LIBRARY



